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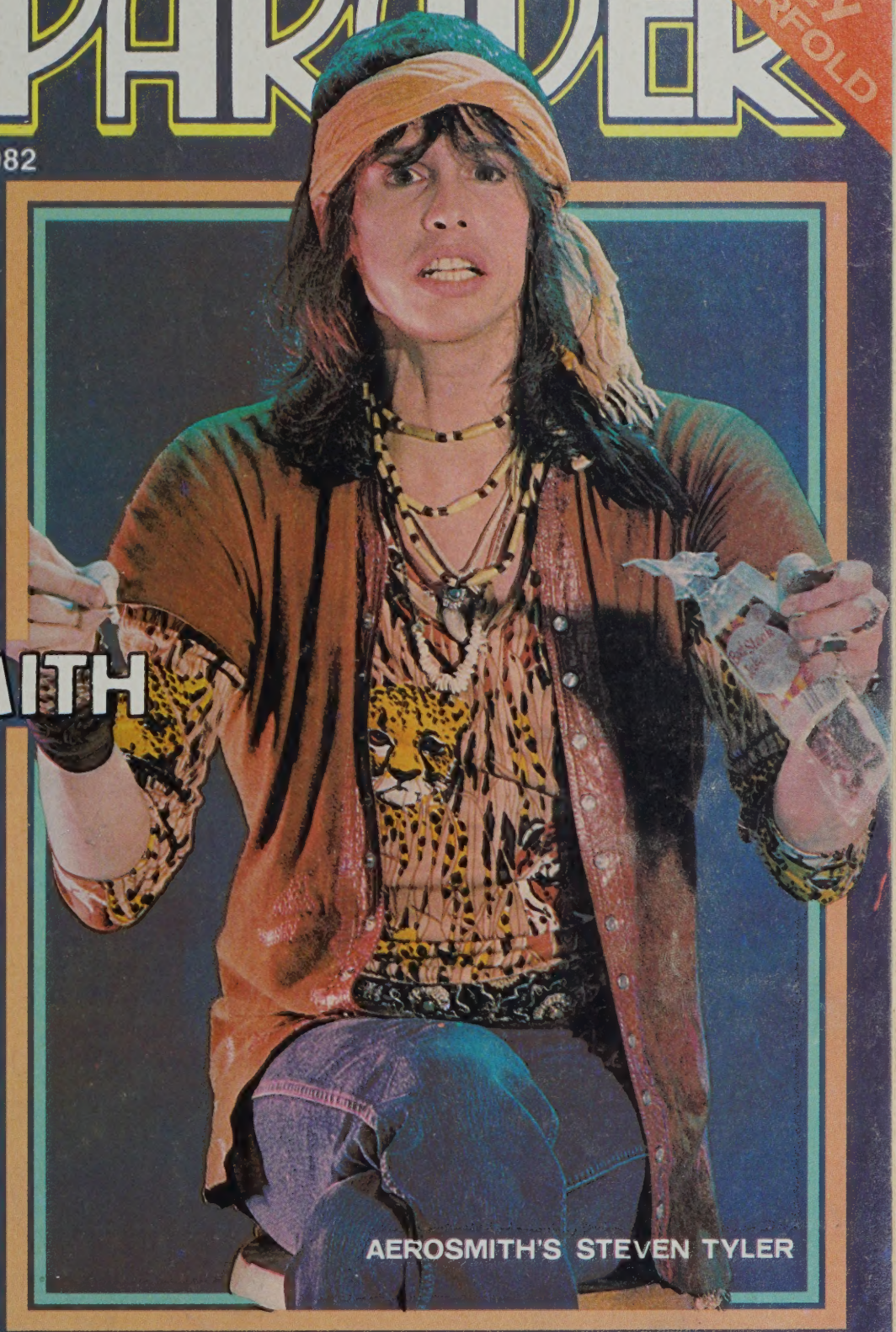

AEROSMITH'S STEVEN TYLER

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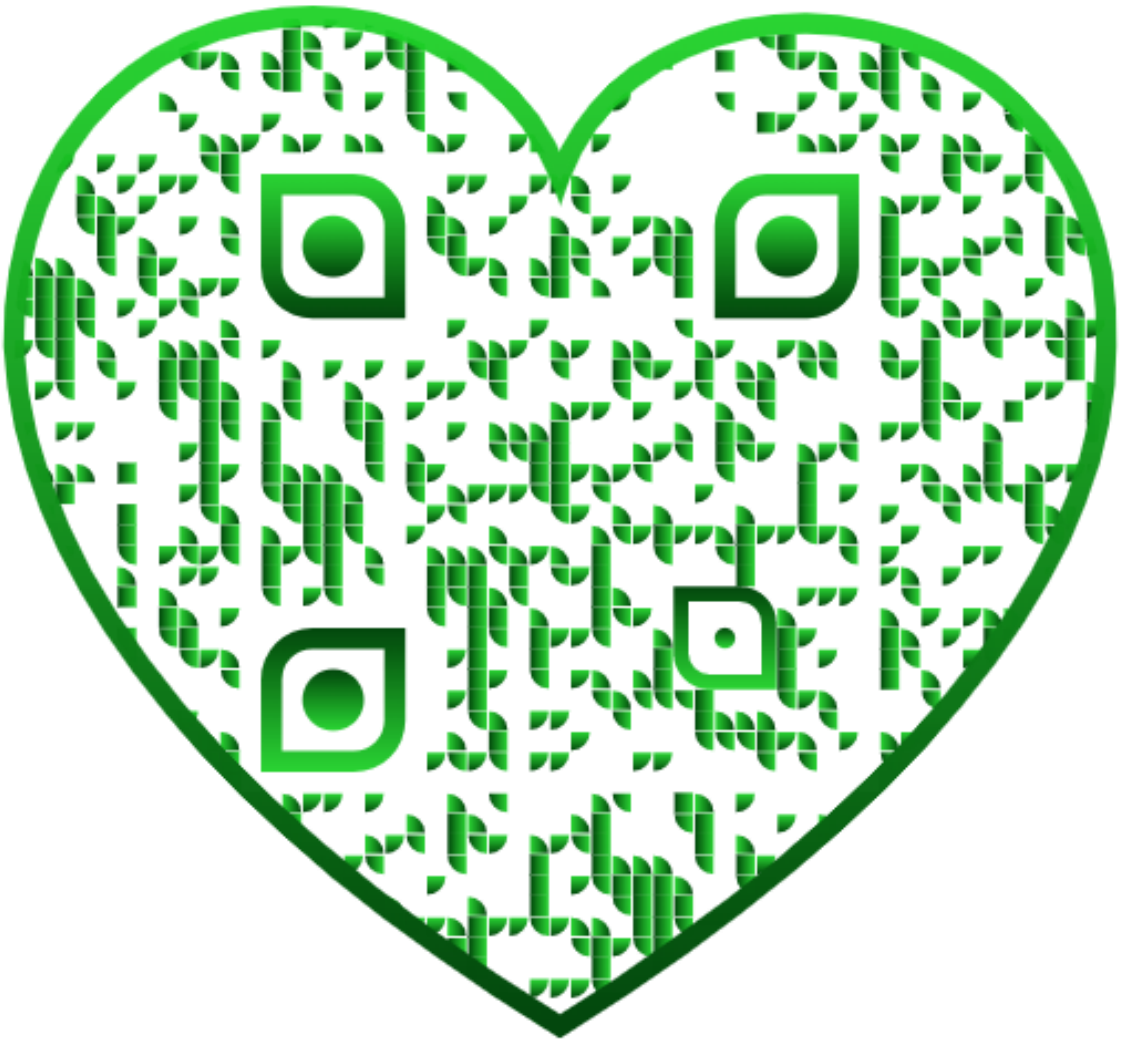

When we found Iron Maiden's Bruce Dickinson, Adrian Smith and Dave Murray reading *HIT PARADER*, naturally our staff asked where they picked it up. "Picked it up?" Iron Maiden responded. "We can't take a chance that it's been sold out at the newsstand, so we subscribe. We love *HIT PARADER*, and have to read it every month."

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Photo by: LAURIE PALADINO

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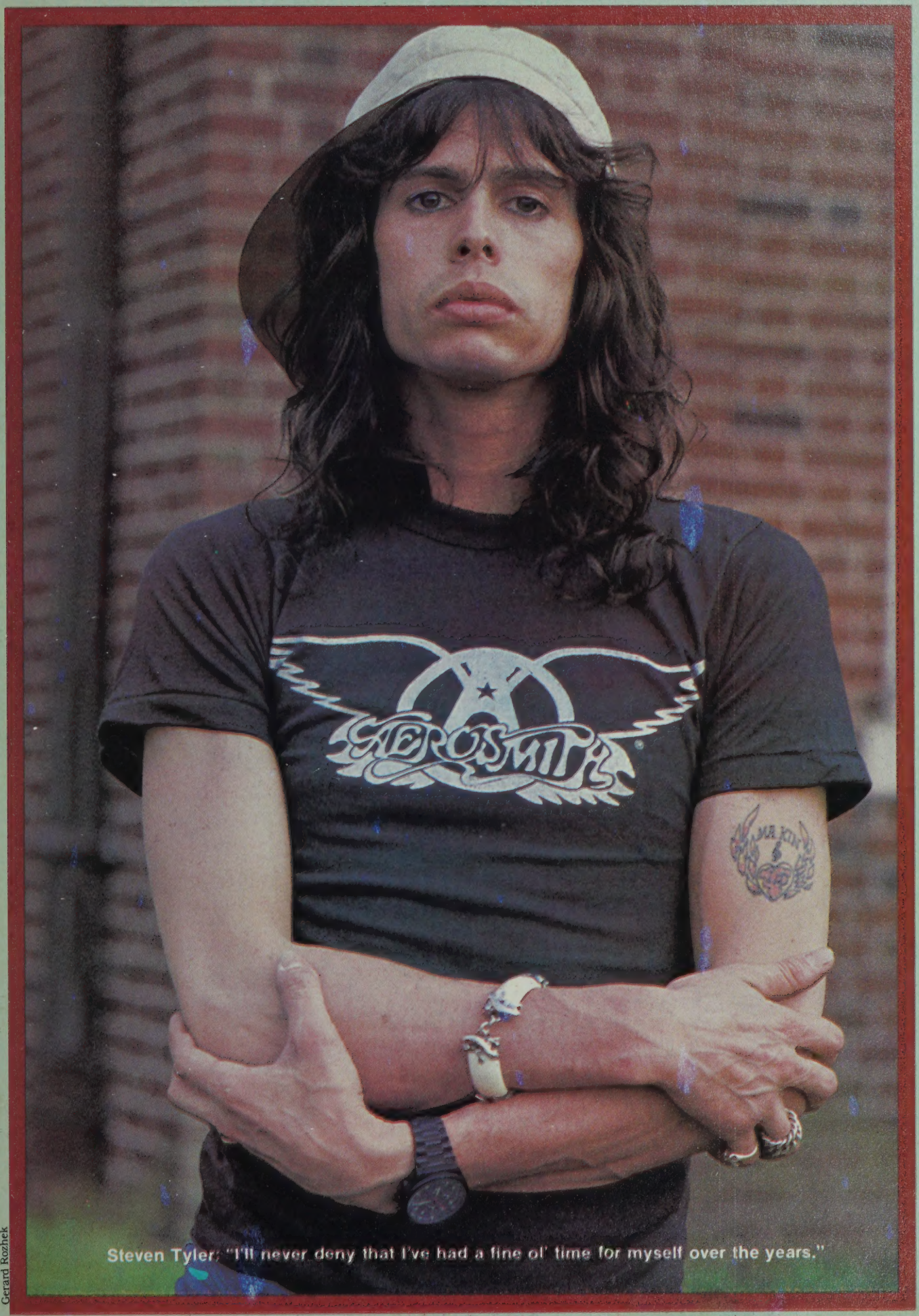


Steven Tyler: "I'll never deny that I've had a fine ol' time for myself over the years."

Gerard Rozhek

everyone has time to digest the new album they'll realize that we're not ready to retire down in Miami Beach quite yet. Right now, Aerosmith is really in tune with the '80s."

For some, it's easier to picture Aerosmith as a remnant of rock's past than as a band of the '80s. With their roots firmly entrenched in the sound and look of the '70s, Aerosmith circa 1982 may at first seem as hip as bell bottoms and love beads. Yet, with new songs such as *Jail Bait* and *Cry Me a River*, their kickass style is as contemporary as Pac-Man or **E.T.** in spirit.

"Great rock and roll is timeless," Tyler said as we squeezed into a corner booth. Dressed in red satin pants, an aqua T-shirt and a head scarf that covered much of his shoulder-length hair, Steve looked much the same as when Aerosmith first hit the top some five years earlier. But as he was soon to explain, "A lot's gone down with the band since then.

"The thing that slowed us down the most was my injury," he said, pulling off his left shoe to expose a Frankenstein-like scar running across his heel. "I got that riding my motorcycle a couple of years ago. I was really tearing along and I tried to down shift. I was wearing moccasins at the time, and the bike just kept going. The force tore my shoe apart and literally ripped the heel off my foot. They rushed me to the hospital and had to sew it back on. I was in a cast for months after that. Obviously that put a hell of a dent on what we wanted to do.

"With my foot like that we couldn't tour, which was the kiss of death for the **Night In The Ruts** album. Aerosmith had built its reputation by getting out there and touring their asses off. When we couldn't do that the album just died. A lot of people started writing us off, but I knew that if we'd be able to get on the road the album would have done as well as any of our earlier ones.

"Then Joe and Brad started talking about going off on their own. They were getting a little itchy about not touring, so they got involved in some outside projects. They started to get more interested in those things than in the band. I said to Joe, 'Hey man, what about the band?' He just gave me his standard 'Yeah, I know,' answer, and a month later I found out that he'd split. Joe Perry and I had been pretty close for a long time, but I just said, 'Good luck, man,' and that was that."

Despite Tyler's cool, almost detached attitude towards Perry's departure, he did admit to feeling "very hurt" by Joe's desertion. A few months back, rumors were circulating that not only had Perry been asked to contribute to Aerosmith's new album, but that Tyler had practically begged him to rejoin. Not so says Steverino.

"Joe and I were like brothers," he explained. "We worked together long enough for me to respect the man for as long as I live, but there's just no truth to any story that I asked him to rejoin the band. Shit, I can't even remember the last time I spoke to him — it's been months! I'm not saying that if he had wanted to play with us again we wouldn't have been able to work things out. But that's just talk. The fact is that there was absolutely no contact between us over the new album.

"I don't know if he could have found time for us," Tyler added sarcastically. "He seems so wrapped up in his Project right now that the only person he has time to get in touch with is himself. That's the way he wants it. There are a lot of people out there who don't think Aerosmith is Aerosmith without Joe, and I understand that. But I'm just knocked out by the way this band looks and sounds right now. Man, we had a photo session the other day and this group just looks tits! We look like a rock and roll band should look, and, more important-

"We look like a rock and roll band should look, and, more importantly, we sound like one should sound."

Ron Pownall

"Joe Perry and I had been pretty close for a long time, but I just said, 'Good luck, man,' and that was that."

ly, we sound like one should sound."

A key to the new Aerosmith sound has been the addition of guitarist Jimmy Crespo to the group's roster. The tall, slim New York native (whose only past album credit was with an act called Fame in 1978) has given the band an exciting new musical perspective. His intense, whining Stratocaster excursions on such new numbers as *Jig Is Up* provide Aerosmith with a raw, metallic power that's been sorely lacking on their last few albums.

"Jimmy's been just incredible," Tyler said as he started to pick his legendary set of teeth with a silver and turquoise encased jaguar claw that hung around his neck. "When Joe left we really never missed a beat. As soon as I was able to walk again we started looking around for somebody new. One day I was up at my manager's office and I see this guy hangin' around. So, naturally, I check out who he is, and I find out he's a guitarist. He just had an interesting look about him. When I found out who he was I invited him down to jam with us.

"From the first moment we started rehearsing the chemistry was right. You could just feel it when we started to play. Jimmy fit in like a glove. He could play this real delicate piece, and then just take off on this incredibly raunchy thing that was just great. Now that Rick Dufay's in the band, he's started working with Jimmy, and they seem to play off each other real well. Jimmy handles most of the leads and Rick does the fills, and they both seem very happy with what they're doing — which, I may add, is a nice change from the two characters we had before."

Undeniably, the addition of Crespo and Dufay has given Aerosmith a renewed lease on life. For all the talk of new guitarists and material, however, Aerosmith has always been at heart, a one-man show — and that man is Steve Tyler. While reports last year had him battling a number of personal problems in addition to his mangled foot, he looked the picture of health as he sat talking in the bar.

"When you've been in this business for as long as I have you've got to learn to take care of yourself," he admitted as a smile curled his lips. "I'll never deny that I've had a fine ol' time for myself over the years, and I don't think that's gonna change. But we all mature and grow and I'm no exception. It's been a long haul with this band, but I wouldn't change a second of it."

It surely has been a long haul for Aerosmith — a trek that found them on a platinum-coated highway to success soon after the release of their self-titled debut album in 1973. "We knew that *Dream On* (that album's break-through single) would open up all the doors we needed," Tyler recalled. "My father had been a classically trained musician, and his influence is what made *Dream On* stand out from most of the crap that was out back then."

The band followed up their initial success with a string of million-selling albums, including **Get Your Wings** and **Toys In The Attic**. By 1976, Aerosmith had emerged as America's most successful rock export, with their shows selling out arenas from Peoria to Paris. Then a series of events, including internal squabbles and alleged drug problems, began to hinder the group's output. Their next album, **Draw The Line**, was marred by both sloppy instrumental execution and an unmistakable air of indifference.

"To tell you the truth, I still love that album," Tyler said. "It's got some incredible cuts on it. But I can understand those people who criticize certain things about it. We were trying to expand, to let the band grow, and some people just couldn't accept that."

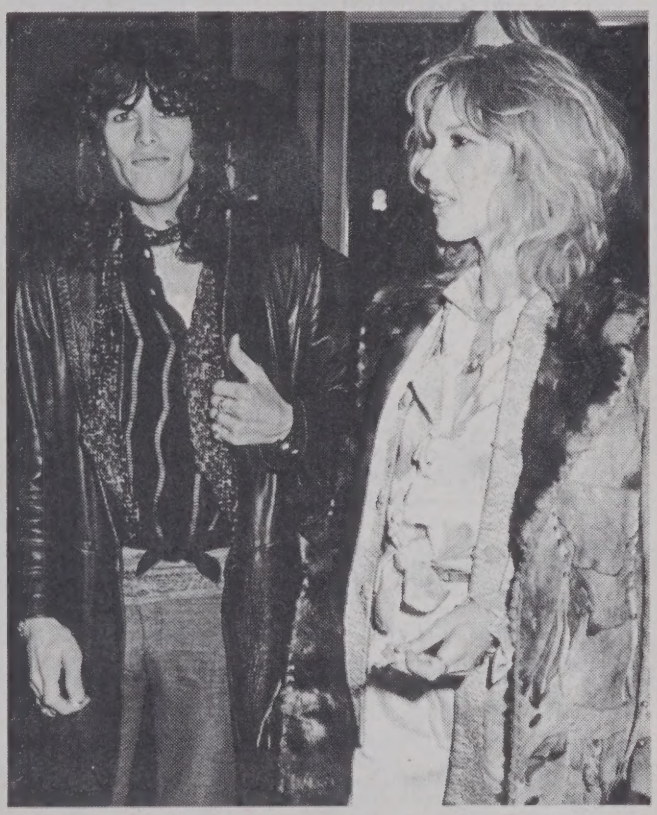
After they released their in-concert album, **Live Bootleg**, they recorded **Night In The Ruts**, an LP that sold disappointingly and met with a fierce tirade of critical abuse. While Tyler insists that "one day that album will be considered a classic," it appeared that the "rut" Aerosmith mentioned in their album title was a creative one. With the departure of Perry and Whitford following that album's release, there was serious doubt within the rock community as to whether Aerosmith would, or should, continue. But with the release of **Rock In A Hard Place**, the band has confounded their detractors and returned to the peak of the hard rock heap.

"It's not like we've been sitting on our asses watching the world go by."

"I look at this album as a cross between **Toys In The Attic** and **Rocks**," Tyler said as he fidgeted back and forth in his chair. "We recorded it in bits and pieces over the last couple of years, and in fact we have enough material for almost another complete album already in the can. It's not like we've been sitting on our ass watching the world go by. We've been working damn hard. I co-produced this album with Jack Douglas who worked with us in the very beginning, and I think it's vintage Aerosmith — if there is such a thing. Now all I'm waiting for is the chance to get back on stage and show everyone who thought we were dead that we're back and better than ever."

To give Tyler that opportunity, Aerosmith has begun an extensive international tour that will see them on the rock and roll trail until Christmas. "We've got a lot to prove to a lot of people," Tyler said. "I don't mean the critics — I mean the fans. They're the only ones I give a damn about. They're the ones who supported us in the beginning and stood by us over the years. We owe everything — and we know it!

"We really want to do a mutha of a tour this time," he laughed. "We want to pull out all the stops. We want the people to leave the hall saying to themselves, 'That's one *Fuckin' A* rock and roll band'."□



Russell C. Turtak

Steve with his wife Cyrinda: "We're not ready to retire down in Miami Beach quite yet."

WE READ YOUR Mail

Hit Parader, you're getting damn good! Randy Owen of Alabama, Billy Squier, Rick Medlocke of Blackfoot and Ozzy Osbourne sporting **Hit Parader** T-shirts. Even if the articles stink, I have to buy **Hit Parader** every month just to see who's wearing this month's T-shirt. Who will you guys use next, K.K. Downing of Judas Priest or Liberace?

Connie Jackson
Maiden, NC

Why do Joan Jett and the Blackhearts sing a song like *I Love Rock 'N Roll* when they don't even sing rock and roll themselves?

Carl Pack
Tolar, TX

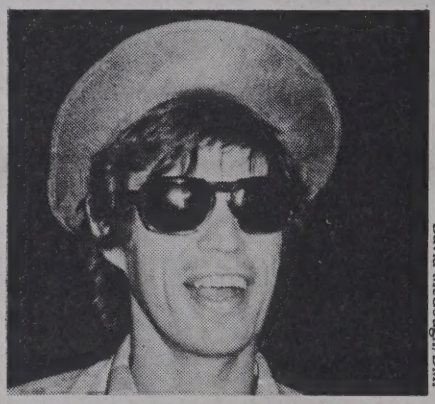
Ozzy Osbourne had a concert in St. Louis that left us crying for more. Later, Black Sabbath had a concert here and I couldn't wait for it to end. Personally, I think they should give it up; they really suck. Black Sabbath, hang it up, because Sabbath isn't Sabbath without the Madman.

Unsigned
Fenton, MO

I wish you guys would stop printing all those bullshit stories about Ozzy Scuzbourne and how Sabbath fucked him over. It was Sabbath who made Ozzy what he is today — a geek.

Chris Hagan
Mexico, MO

I issue a direct challenge to Kiss haters — eat shit and die. May Gene Simmons step on your heads a hundred times with his platform dragon shoes and make you



David McGough/DMI

Mick, we're sorry for making you so boring.

listen to Village People music. Kiss rules!

Mark and Gail
Chicago, IL

You do print a lot of articles on the Stones. I am somewhat of a Stones fan, but you guys are making them so boring. I don't even read the articles anymore. I probably know them better than their wives!

Kevin Gilmour
New Lothrop, MI

Next time I see the words "Ozzy Osbourne Centerfold" in the corner of **Hit Parader's** cover, I expect to see a little skin, as in a Burt Reynolds type photo. Start doing that with Rik Emmett, Triumph's blond guitarist.

S. McDonald
Hunting Beach, CA

I saw Foreigner in concert last month, and I would like to take this opportunity to say that they sucked shit. Their act should be confined to a jukebox. My grandmother — who's dead — could have put away their guitarist. They needed new equipment, and the singer needed a new voice. I'm looking forward to seeing some great live bands like Judas Priest and Iron Maiden. They haven't forgotten that popularity is no excuse for a crappy show.

Carl Carlsson
Key Biscayne, FL

Your readers ask if AC/DC stands for After Christ/Devil Comes. After listening to their latest album, I was under the impression AC/DC stood for All Chords Distorted Completely. AC/DC proves that with a good advertisement agency you can sell anything.

Derek Chandler
Liberty, TX

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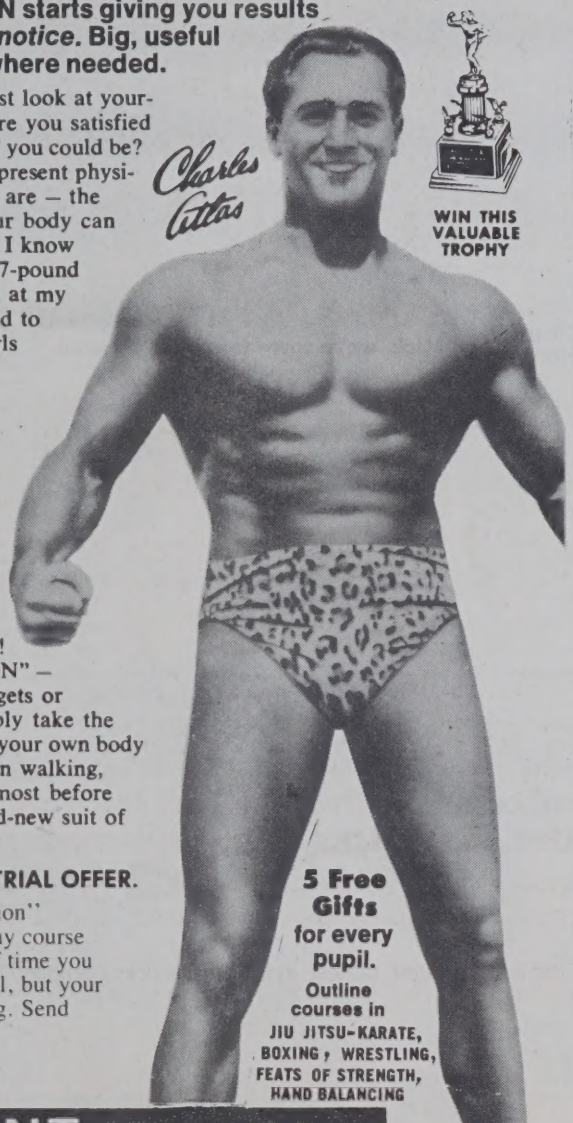

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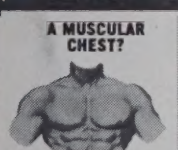

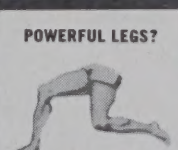

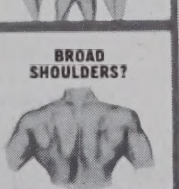

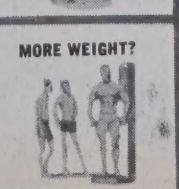

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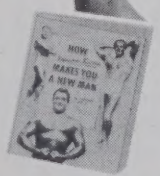

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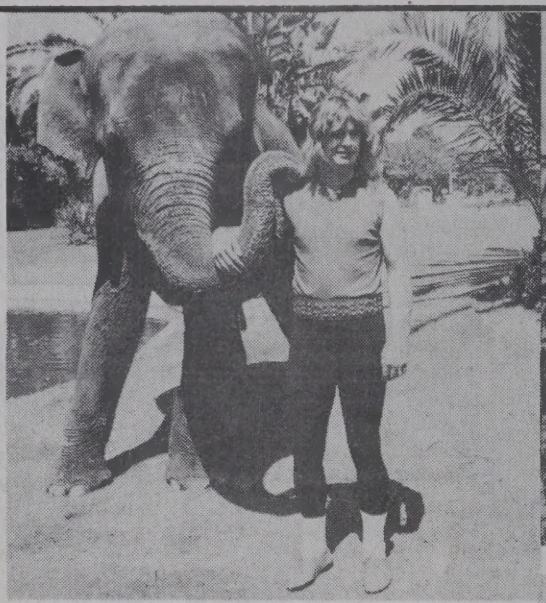
WHAM! - NOW IT'S YOUR TURN TO DRY UP AND BLOW AWAY!
OH, MAC! YOU ARE A REAL MAN AFTER ALL!

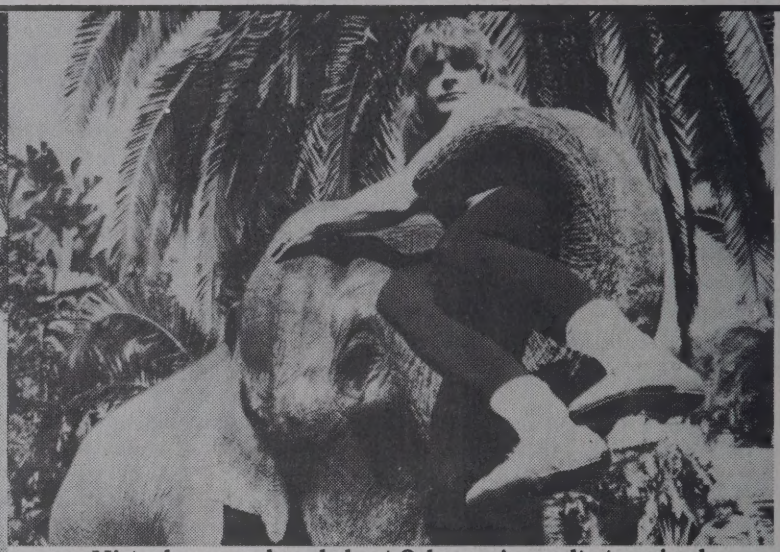
ROCK&ROLL Revue

Having helped himself to tasty dinners of doves head as well as the delicate gourmet delight of bat head, Ozzy Osbourne continued his quest to become the host of the Animal Kingdom TV series.

OZZY RULES ANIMAL KINGDOM

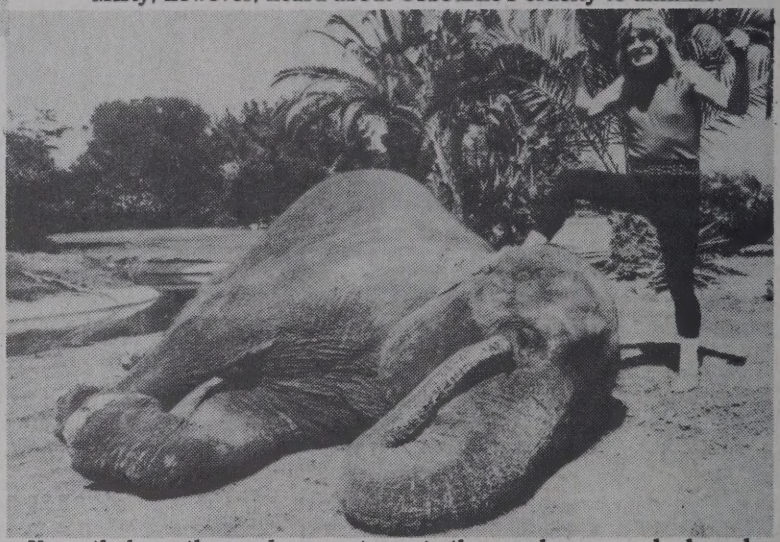


Ozzy meets Misty the elephant and strikes an immediate friendship.



Misty, however, heard about Osbourne's cruelty to animals.

Later, Ace the Chimp sleeps peacefully in Ozzy's arms...



Nevertheless, the madman outsmarts the ponderous pachyderm by offering Misty a position as roadie on his next tour.

...until word was passed through the grapevine concerning Osbourne's obsession with getting head. Ace successfully escaped to a nearby wine cellar.

Meanwhile, the despondent madman threatened to end it all if he couldn't pass a dose of rabies to something ... anything!

David McGough/DMI

All photos by Neal Preston except bottom right.

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LYNYRD SKYNYRD **W,J, P,TP,H,HT**
B.O.C. **W,J,H,P**
THE WHO **W,P**
PRETENDERS **W,P**
HENDRIX **W,J,P,H,B,HT**
UFO **W,P**
DEF LEPPARD **W**
GENESIS **P,TP,BS,S,HT**
TED NUGENT **W,J,H**
REO **W,J,H,PA**
DEAD **W,H**
BOB SEGER **W,J,P,H**
LED ZEPPELIN **W,P**
DOORS **W,P**
YES **W,T,P**
SEX PISTOLS **W,J,P**
BOSTON **W,TP, P**
JETHRO TULL **W,TP**
BEATLES **W,J,P**
JOHN LENNON **W,J,P**
QUEEN **W,J,TP,P**
QUARTER FLASH **W**
ALICE COOPER **W,J,TP**
AEROSMITH **W,J,TP**
TUBES **W**
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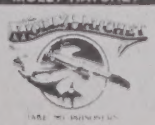

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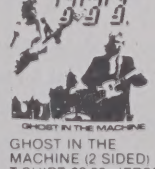

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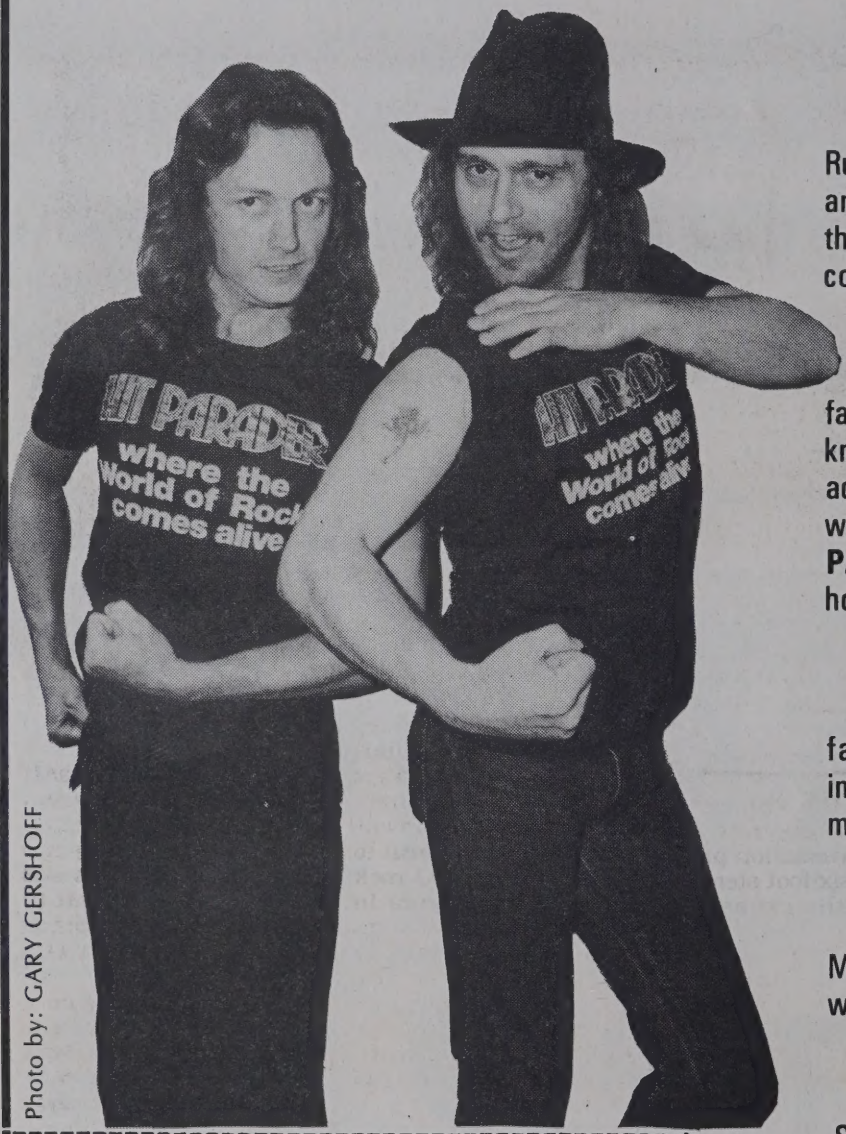

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Point Blank's Bubba Keith (left) and Rusty Burns spend so much time on tour and in their **HIT PARADER T-SHIRTS** that we get a tremendous amount of free coast-to-coast advertising.

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by Cary Baker

Roots

SURVIVOR

Each month *Hit Parader* takes a rock act back to their old neighborhood. This month we visit the Windy City, Chicago, with Survivor.

Jorie Graen/Pix

Survivor was born during a driving snow during the Chicago Winter of 1977.

Survivor, the band who finally caught fire with their single, *Eye Of The Tiger* (the theme from **Rocky III**) and its namesake album, will spend the next several months as gladiators of the arena, estimating they'll have a scant 20% of their time off the road.

However, home in Chicago isn't a half-bad place to be if a typical afternoon in the life of guitarist/songwriter/co-producer Jim Peterik is any indication.

"I'm not much of a party or concert-goer," he says, contrasting the party-hearty gusto of lead singer Dave Bickler. "Every spare moment we have, my wife Karen and I rollerskate down a path that winds through the forest for 12 miles down the Des Plaines River and its tributaries — y'know, like Shit Creek to Brookfield Zoo. We also have two little Yamaha Jappies we like to ride down North Avenue to St. Charles (the western-most of the Chicago suburbs)."

Peterik is a genuinely happy man, bearer of a gold #1 record 10 years after his last one, *Vehicle*, which he wrote as leader of the Ides of March. The Ides, in fact, go as far back as 1964, at which time their British Invasion-like sound earned them the distinction of being the only American act signed to the Parrot subsidiary of London Records.

"I think they thought we were English," Peterik laughs. "That was in the days before you had much contact with your label."

Born and raised in the Slovak, working class Chicago suburb of Berwyn, where tidily kept pre-war houses line the tree-shaded grid-iron street, Jim and Karen Peterik now share a home in the western suburbs. The house reflects Karen's credentials as an interior decorator — little touches like the Mexican tile in the kitchen, the living room conversation pit, the antique six-foot stereo hutch and the exposed wood beams.

Peterik is content to stand back, write, produce, play guitar and let the spotlight shine on other members. Maybe it's because there's little disguising his contented face; diabolical Dave Bickler more than foils that. Born in North Dakota and raised in the Chi suburb of Naperville — where he was "imprisoned" in a boys' Catholic school — Bickler played in a '60s band called the Jamestown Massacre, whose only 45 did little. Through the circuitous patterns of the Chicago club scene, Dave and Jim met some time before they endeavored to talk business. Then, in 1977, "Jim asked me if I wanted to do a band. That was five years ago. The rest was agony." Until, that is, they heard on July 14 that *Eye Of The Tiger* was certified gold.

Bickler, unlike homebodies Peterik and guitarist Frankie Sullivan, likes to cruise the Rush Street nightlife strip in downtown Chicago, or retreat to the Snuggery, a DJ rock bar and singles mecca in the northwest mall-burbs. "I also like to read a lot in my apartment (in the south suburbs) and sit up with a book like the others," he adds, "but then I get crazy with that, and want to jump up and go."

Sullivan, a former member of Mariah, likes to "keep myself physically around 100%, and I spend a lot of time in a gym. I don't really hang out at any clubs, but once in a while I'll go to Haymakers (in Prospect Heights) — I doubt you'd find me there if you went looking, but you never know."

All Survivor's members concur that monolithic radio station WLS, whose AM side beams 50,000 watts of power to 38 states, has provided the band its best shot. Usually priding itself as being the last station in the U.S. to play a record, *Eye Of The Tiger* was added practically out-of-the-box. So WLS has helped build Survivor, as it has helped Styx, REO and Cheap Trick. The station had played the band's two prior singles, but this was Survivor's first #1 hit in the eye of the summer as Chicagoans rode the "Tiger."

"Y'know," says Peterik, the landed gentry of the band, "I probably won't live anywhere else but Chicago. I may get a temporary place for business on the Coast, but Chicago makes me feel like *me*. I go to L.A. and get *swamped* with the business of music. Chicago has *some* business, but not like L.A. where on every corner there's a studio, and on every block 14 music lawyers and record companies. Something about that makes me feel dwarfed. I get back to Chicago and I feel like the kid who grew up on Park Avenue in Berwyn. I probably write my best songs at home for that reason."□

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JACK AND DIANE

(As recorded by John Cougar)

JOHN COUGAR MELLENCAMP

A little ditty 'bout Jack and Diane
Two American kids growing up in the heartland
Jack, he gonna be a football star
Diane debutante back seat of Jacky's car.

Suckin' on chili dog outside the Tastee Freez
Diane sitting on Jacky's lap
Got his hands between her knees
Jack he say "Hey Diane let's run off behind a shady tree
Dribble off those Bobby Brooks let me do what I please" saying.

Oh yeah life goes on
Long after the thrill of living is gone sayin'
Oh yeah life goes on
Long after the thrill of living is gone
Now walk on.

Jack he sits back
Collects his thoughts for a moment
Scratches his head and does his best James Dean

"Well then there Diane we ought to run off to the city"
Diane says "Baby you ain't missing a thing"
But Jack he say yeah.

Oh yeah life goes on
Long after the thrill of living is gone
Oh yeah they say life goes on
Long after the thrill of living is gone.

Oh let it rock
Let it roll
Let the Bible Belt come and save my soul
Holdin' on to sixteen as long as you can
Change is coming round real soon
Make us women and men.

Oh yeah life goes on
Long after the thrill of living is gone
Oh yeah they say life goes on
Long after the thrill of living is gone.

A little ditty 'bout Jack and Diane
Two American kids doin' best that they can.

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TAKE A CHANCE WITH ME

(As recorded by Roxy Music)

FERRY MANZANERA

As they say two can play
But keep that song away from me
In my time too much love
Has made me sad for so long.

I was blind can't you see
Through the long lonely night
Heaven knows I believe
Won't you take a chance with me.

Sometimes I get so blue
People say I'm just a fool
All the world even you
Should learn to love the way I do.

I was lost can't you see
Through the long lonely night
Heaven knows I believe
You can take a chance with me.

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THE HEART IS A LONELY HUNTER

(As recorded by Taxxi)

DAVID CUMMING

Complacency's persistence gives
me cause for some alarm
The line of least resistance is the
comfort of your arms
But something inside of me
Is aching for more
Hanging around my shaking
confidence
So I gotta move
I got something to prove.

The heart is a lonely hunter
Chasing dreams
In spite of what you ought to know
A stubborn streak just goes to show
The heart is a lonely hunter
Inclined to wander
In search of what will set it free
Held captive by the mystery.

This limboland is nowhere for
instinctive pioneers
Stuck in life's dull doldrums and it
seems like it's been years
So if what it's all about is making no
sense
Face to face with harsh reality
You're out on a limb
You sink or you swim.

The heart is a lonely hunter
Chasing dreams
In spite of what you ought to know
A stubborn streak just goes to show
The heart is a lonely hunter
Inclined to wander
In search of what will set it free
Held captive by the mystery.

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DON'T FIGHT IT

(As recorded by Kenny Loggins with Steve Perry)

KENNY LOGGINS
STEVE PERRY
DEAN PITCHFORD

Live long enough you're bound to
find
Moonshine'll make a man go blind
Never can tell what the brew will do
But there's times you'll wind up
feelin' so fine.

Some women seem to have a knack
They'll turn you on and leave you flat
Never can tell who's playin' for
keeps
So tell me now what's holding you
back
I know your heart can take it.

Don't fight it
Don't fight it
Don't fight it
It'll do your heart so good
Don't fight it
Don't fight it
Don't fight it
It'll do your heart so good
Don't fight it
Don't fight it
Don't fight it
It'll only do you good.

Don't fight it'll do your heart so good
Do what mama do
Do what daddy do
When you gonna make up your
mind
You can run but love will find you
Ready or not here it comes.

Some people when they hear a
groove
Shake their heads 'cause they just
can't approve
Well I turn up the music till it's
shakin' the sky
Is everybody ready to move.

There's times you wanna shake
yourself
There's nights you wanna yell for
help
You can fly when you're standing
still
'N there's nothing wrong with
raising some hell
Tonight we're gonna raise it.

Don't fight it
Don't fight it
Don't fight it
Don't fight it
Don't fight it.

Don't fight it
Don't fight it
Don't fight it'll do your heart so good
Don't fight it
Don't fight it
Don't fight it
Don't fight it.

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Below the belt rock 'n' roll from **MÖTLEY CRÜE,** the fastest-rising band in the West!

TOO FAST FOR LOVE, Featuring "Public Enemy #1," "Piece Of Your Action" & "Live Wire."

Produced by Mötley Crüe & re-mixed by Roy Thomas Baker.

elektra

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HARD TO SAY I'M SORRY

(As recorded by Chicago)

PETER CETERA
DAVID FOSTER

Ev'rybody needs a little time away
I heard her say
From each other
Even lovers need a holiday
Far away from each other
Hold me now
It's hard for me to say I'm sorry
I just want you to stay.

After all that we've been through
I will make it up to you
I'll promise to
And after all that's been said and done
You're just the part of me I can't let go.

Couldn't stand to be kept away
Just for the day
From your body
Wouldn't wanna be swept away
Far away from the one that I love
Hold me now
It's hard for me to say I'm sorry
I just want you to know
Hold me now

I really want to tell you I'm sorry
I could never let you go.

After all that we've been through
I will make it up to you
I promise to
And after all that's been said and done
You're just the part of me I can't let go
After all that we've been through
I will make it up to you
I promise to
Love is gonna be the lucky one.

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NEVER BEEN IN LOVE

(As recorded by Randy Meisner)

CRAIG BICKHARDT

I know you must be somebody else's dream
Please don't go 'cause it really doesn't matter to me
When I look in your eyes sweet child
And listen to your heart beating wild
I can't stop burning for you
I can't stop burning for you.

You make me feel
Like I've never been in love before
Don't keep me waiting
I'm already falling
I feel like I've never been in love
And I don't know what to do
I don't know what to do.

I know you must be wondering what I mean
Please don't go
Let me show you just how good it can be
Look in my eyes sweet child
Listen to my heart beating wild
I can't stop burning for you
I can't stop burning for you.
(Repeat chorus)

I know you must be somebody else's dream
Please don't go
Let me show you just how good it can be
When I looked in your eyes sweet child
And listened to your heart beating wild
I can't stop burning for you
I can't stop burning for you.
(Repeat chorus)

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MAKE BELIEVE

(As recorded by Toto)

DAVID PAICH

Why don't we make believe we're in love again
Who said the crimson moon doesn't shine
Where do people go when they're lookin' for that one of a kind
Why don't we make believe that we're sorry
Why must we hold it all inside
Where do lovers go when they're runnin' and there's no place to hide.

(Always remember)
The day we met in the fallin' rain
No more pretending
We went our sep'rate ways
No matter which way the wind don't howl
Hang on to it anyhow
Don't ever think it'll never be the same.

Why don't we make believe we're in love again
Who said the crimson moon doesn't shine
Where do people go when they're lookin' for that one of a kind
Why don't we make believe that we're sorry
Why must we hold it all inside
Where do lovers go when they're runnin' and there's no place to hide.

(Always remember)
Holdin' hands on a summer day
No more pretending
You took it all the way
I didn't come here to change your mind
Wouldn't want to waste your time
All alone the evenin's gettin' late.
(Repeat chorus)

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STILL IN THE GAME

(As recorded by Steve Winwood)

STEVE WINWOOD
WILL JENNINGS

Here's to gamblers who hold to the game through the hard times
They don't lose their aim
And they hope for time on their side
And they keep a ticket to ride.

Two believers their soul in their hand they keep watching
For signs in the land
And they stand there watchin' the sky
And they stand there ready to fly.

Here's to never letting go
Though sometimes it does get lonely
I still walk out in the mornin' light
Just to see what is there
I hear music in silent nights
Searching I find the reason to care
One heart moving still the same
Still in the game.

Here's to lovers who reach for it all
Never matching the rise with the fall
And they just can't leave it alone
And they want it all till it's gone.

Here's to players who can't leave their song
And it haunts them their night is so long
'Cause there's music there in their mind
From a world they're trying to find.

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Robert Plant was a recent MTV visitor.

Candid Cameras Bring Fantasy World Into Living Room.

by Toby Goldstein

For most of the quarter-century it's been propelling the USA, rock and roll has had an uncomfortable time with television. The two media are only a few years apart in age, and an awful lot of rock fans watch TV, so where's the problem? Well, there have been many.

The original rock and rollers had a hard time getting on TV at all, because the hosts and sponsors thought they were dirty and immoral. Elvis Presley did perform on the **Ed Sullivan Show,** but was only filmed from the waist up. When it was the Stones' turn to visit Ed, Mick had to sing a tune that went, "Let's spend some time together," instead of the familiar lyrics of *Let's Spend the Night Together*. Dick Clark's **American Bandstand** did a lot to help spread the message of rock, but he was often cancelled in the South when he booked top-selling black artists.

Another serious conflict has been that rock music needs a lot of volume, which TV just can't provide. Ted Nugent's *Wango Tango* yells sound pretty lame coming out of the average television sound box. For rock and roll to succeed on the tube, an entirely new sound and visual attitude was needed: Cable TV was born.

Two nationally broadcast cable networks specialize in rock music programming, and it's just a matter of time before they have more company on the dial. Coupled with newly developed (and still expensive) speaker-quality TV sound receivers, MTV and Nightflight come close to bringing a concert into the listener's living room. In fact, for a few contest winners, MTV has brought rock parties into their homes.

MTV, or Music Television, celebrated its first anniversary in August. Warner Amex Communications, who are obviously involved in rock up to their corporate eyeballs, are spending millions of dollars to produce and promote their 24-hour, 7-days-a-week rock TV station. It's meant to reach the same people who keep their radios on all day, only instead of hearing a record, you can see a band perform its latest hit.

At the core of MTV is a library of several hundred promotional videotapes, largely supplied by record companies but, in some cases, made and delivered by the bands themselves. Each programming hour is hosted by one of five (soon to be six) video jockeys, or VJ's. The VJ's are about as bland and nauseatingly pleasant as most FM disc jockeys, except they also have to look good for the camera. The VJ's introduce the tapes, present snippets of interviews with bands who visit the MTV studio, give concert information and rock and roll news. For the first hour or two, the idea of seeing Paul McCartney followed by Pat Benatar followed by Cheap Trick, etc., etc. is somewhat interesting and unique. Any longer, and you can easily turn into a mushroom.

MTV's brass have been stung by these charges of repetition, and, in response, have introduced several new features. **Liner Notes** combines three of the best artist interviews each month; **Profiles in Rock** is a half-hour look at major performers. Every weekend includes a Saturday night concert and a Sunday night movie or special event. Warner Amex is deeply committed to promotions, and you might think subscribing is worthwhile for the chance to be flown to a Rolling Stones or Fleetwood Mac concert, or win a house party with video programs, VJs, food, drink and even a clean-up crew.

Those with adventurous tastes, meanwhile, might find USA's Nightflight more to their liking. A subsidiary of rock booking giant ATI, Nightflight is far more modest in its broadcast hours — Friday and Saturday nights — but highly expansive in its programming. The evenings begin with a short burst called **Take Off,** which explores everything from rock dance styles to X-rated songs. **The Video Artist** isn't rock at all, but a brief introduction to the brilliant artists who use television screens as their canvas.

Nightflight offers a large range of movies, from punk to blues, and presents its own concerts by major rock performers. But it also gives subscribers the outrageous **New Wave Theatre,** a showcase of the latest musical mayhem from Los Angeles, and **Discovery of the Week,** introducing unsigned performers to a national audience. The Innertainment Promotion and Production Company provides high quality concert footage from all parts of the country.

Even the contests Nightflight runs are flavored with the creative juices that spark the channel. Blue Oyster Cult's Alan Lanier agreed to read the rules on-camera for their first contest, based on the Cult's tune *Joan Crawford Has Risen From the Grave*. The winner of this Joan Crawford lookalike contest was flown to LA to view the late Hollywood terror's favorite haunts.

You won't find the videotape of *Miss You* getting its 843rd airing on Nightflight, nor will you be likely to discover Black Uhuru or Flipper on MTV. But in the new and rapidly developing world of cable television, there's room for advocates of both services and many more, with their common ground being a respect and admiration for the music they broadcast.□

Record Reviews

by Roy Trakin

Robert Plant
Pictures At Eleven

Led Zep's leather lungs acquits himself rather well on this solo debut, but don't expect to hear too much evidence of

Robert Plant's professed love of such rockabilly bands as the Blasters or Stray Cats. Nor will you gain much insight into this superstar's private traumas or innermost feelings about the tragedies and controversies which have dogged him and his legendary band.

But, as evidenced on *Stairway to Heaven*-type ballads from the new album like *Moonlight In Samosa* and *Like I've Never Been Gone*, Plant proves he's an underrated crooner, using a seductive baritone to make his patented full-throttled shriek that much more effective. In a world that begat Ronnie James Dio and Steve Perry, Robert Plant is still the original and the best of the heavy metal belters.

Too bad **Pictures At Eleven** can't boast the same "one of a kind" status. The bloated blooze jams — *Slow Dancer* and *Mystery Title* — try to evoke that *other* band and come up wanting. That's why the cool sax break in the sprightly *Pledge Pin* is so refreshing, just because it's so unexpected. Like Plant's surprising MOR vocals on the poppy *Fat Lip*.

Someone should have clued in Phil Collins and Cozy Powell that John Bonham died two years ago. It's little wonder why Led Zep called it quits after their drummer's death; they probably couldn't stand to listen to the imitators who'd inevitably appear in his wake. Robert Plant has one tough act to follow, though this is still a better start than Jimmy Page's effort on **Death Wish Part II**.

Fleetwood Mac
Mirage

After the brave, if foolhardy, pop experimentalism of **Tusk**, **Mirage** might seem like a calculated retreat to **Rumour**'s lush harmonies and sure-fire melodies. Indeed, the first single, Christine McVie's *Hold Me*, does little to disspel that idea, with its inevitably Pavlovian hook built around a lowest-common-denominator lyric. Pleasantly insubstantial. Formula Mac. It doesn't prepare us for studio whiz Lindsey Buckingham's continued left-field forays into psychedelia like *Can't Go Back*, which successfully mines his band's ongoing interior soap opera, or the rhythmic shuffle of *Empire State*, featuring muted heavy metal guitars wrapped around high-pitched, plucked strings that might even be keyboards. Brian Wilson, Alex Chilton and Chris Stamey would all be proud of such eccentricity.

The other half of F. Mac's California connection, superstar faerie queen Stevie Nicks, trots out her *Rhiannon* dust again for a trio of tunes that are lighter than air on their own, but seem to provide just the right ethereal element to Buckingham's icy neuroses and McVie's comforting warmth. *Gypsy*, a sure-fire #1 single, is the flashiest song and kicks in first, but *Straight Back*'s country plaint and banjo-pickin' whimsey show the most maturity and range.

Mirage oozes craftsmanship and professionalism. Though it is mired in the past, looking back with a bit of sadness and regret, so does most great pop. There is always the hard-earned knowledge that these particular folks create something very special together. At least musically. All their intellect and emotion have been invested in making **Mirage** sound good. The inexplicable void left over is precisely what gives this pure pop its bittersweet edge.

Joe Jackson
Night and Day

Not quite the poor man's Elvis Costello, Joe Jackson is more like the average clerk's vision of the protean singer/songwriter. On **Night and Day**, Joe abandons the big band swing of his **Jumpin' Jive** experiment to embrace the clattering vibes, bongos, claves and percussive drive of melting pot urban music with a distinctly Latin beat. One thing you have to say about Jackson, he's a real sponge when it comes to soaking up influences and his time in New York is craftily synthesized in his new sound.

The album is divided into a Night and

Day side, with the former mainly dance tunes dealing in typical New York City tourist concerns like *Chinatown*, cable T.V. (*T.V. Age*), murder (*Target*) and the club scene (*Another World*).Meanwhile, the latter features such afternoon delights as *Real Men* and *A Slow Song*, both lushly orchestrated set-pieces.

Like Costello, Jackson is fond of exploring the lyrical cliche, but, unlike the mighty El, he rarely gets below the surface of his clever phrases. Despite this lack of writerly insight, Jackson's melodies are as catchy as ever, with the added stimulation of a lively rhythm section. *Cancer* is a cha-cha-cha samba that blithely declares "Everything gives you cancer," while *Breaking Us In Two* taps the irresistible hooks which graced *Is She Really Going Out With Him?* and *It's Different For Girls*.

Night and Day courageously forsakes rock and roll guitars for the steamy beat of ethnic city sounds and the ambitious arrangements of Tin Pan Alley. Yet, it's hard to tell if Joe Jackson's boldness is real or if it's merely another phase. He just won't stop changing long enough for us to find out.

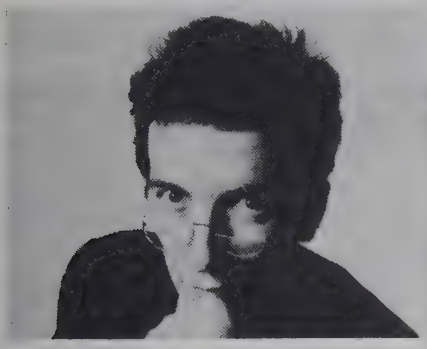
Elvis Costello
Imperial Bedroom

"I'm just the mere shadow of my former selfishness,"* claims Elvis Costello in *Human Hands*, demonstrating the deft turn-of-phrase which makes him such an effective songwriter. Even the record company ads are proclaiming El's new album his masterpiece, and this time they may be right. Costello shifts his musical eclecticism into overdrive, combines it with a stunning lyrical maturity, and leaves the competition in the dust. A guy could make a career on just one of the many stylistic flourishes Elvis has chosen and then discarded.

Imperial Bedroom is made up of equal parts of Costello's seven previous albums. One can spot **Trust**'s confidence (*Beyond Belief*), **Get Happy!**'s soul (*Tears Before Bedtime*), **Taking Liberty**'s throw-away curios (*The Long Honeymoon*), **Armed Forces'** music hall tradition (*...And In Every Home*), **This Year's Model**'s adrenaline rush (*Man Out Of Time*), **My**

Aim Is True's brashness (*Town Cryer*) and even **Almost Blue**'s naked sentimentality in the song of the same name.

The Attractions — keyboardist Steve Nieve, bassist Bruce Thomas and drum-



mer Pete Thomas — conjure up a series of complementary, quicksilver atmospheres that take us from the French Riviera accordion strains of *The Long Honeymoon* to the **Blonde On Blonde** organ intro of *Man Out Of Time*, from the '60s Brit-beat sing-song of *The Loved Ones* to the tinkly harpsichord of *You Little Fool* and the theatrical swell of *Town Cryer*.

In and around the brilliant Nieve arrangements, Elvis' words pour forth in torrents of subtle observations, clever puns, flip comments interspersed with detailed narratives and tortured confessions. **Imperial Bedroom**'s unabashed honesty finally shows the world this new Elvis has heart and soul as well as smarts. Some of us have known it all along.

*Lyrics: Copyright ©1982 by Plangent Visions Music, Inc.

REO Speedwagon
Good Trouble

You won't hear me lumping REO in with all those other shlock metallers travelling the middle of the AOR road like Styx or Rush. Nor will you find me delving into the group's back catalogue trying to discover just where REO Speedwagon turned the corner to become a multi-platinum act, one of the biggest in the world with last year's unbelievably huge **Hi Infidelity**.

Good Trouble, the followup, reveals those musical strengths once again, proving REO's success was no fluke. When this clean-edged, well-played pop comes on yer radio, you may not be overwhelmed, but damn if you ain't tappin' yer foot ever so subconsciously, or fingering those Gary Richrath riffs on yer invisible guitar.

REO's Mutt and Jeff pair, singer/keyboardist Kevin Cronin and lead guitarist Richrath, along with, to a lesser extent,

bassist Bruce Hall, prove to be solid songwriters in the album track mold. In 1975, these guys would have been touted as the next Raspberries, the inheritors of the power pop torch. Now, they are ignored by the cognescenti and embraced by the blue denim boogie crowd. You explain it.

As it is, REO's image is pretty diffuse; like Squeeze, they rely on their songs for their identity. Cronin's *Keep The Fire Burnin'*, the first single, is a deserved hit, with *The Key* and the title track following close behind. **Good Trouble** would be even more hip if it weren't for the fact that, after **Hi Infidelity**, REO Speedwagon never had to make another record for the rest of their lives.Every band should have such troubles, right?

Ted Nugent
Nugent

This debut for a new label sounds like Ted Nugent's best album in a few years, not least because the Motor City Madman abandons his wang-dang-doodle guitar rave-ups for some actual song composition and melodies. In fact, I'd almost accuse the Nuge of going soft if it weren't

for the flashes of fuzz-tone on *Good and Ready* and *We're Gonna Rock Tonight*.

As far as any other insights go, Ted's concerns remain the same: the outlaw blooze and heavy metal mock aggression. *Fightin' Words*, however, does offer an interesting contrast to the Clash's *Red Angel Dragnet* in its use of dialogue from **Taxi Driver**, specifically De Niro's famous "You talkin' to me?" speech to the mirror. This is Ted's right-wing anarchism vs. the Clash's left-wing variant.

Nugent finds the man growing up musically, though his concerns are still stuck in the libido. When the Great White Hunter finally dispenses with his woefully limited slam-bang-poontang mentality and starts to reveal the human side he's demonstrated on occasion, we can begin to appreciate good albums like **Nugent** even more.

The Steve Miller Band
Abracadabra

The Gangster of Love turned out to be a Joker on his last effort. **Circle of Love**, Steve Miller's first album in five years. After it's commercial flop, the Space Cowboy didn't waste much time coming up with a considerably more commercial effort in **Abracadabra**, which abounds in the jumpy, psychedelic Frisco folk-blues Miller has become known for.

Inexplicably, Steve has penned just two of the tunes on the new LP, the best two cuts on the record. The whip-cracklin' hook of the title track and the blissful yearning of *Give It Up* makes his scanty output rather puzzling.

Anyway, **Abracadabra** does return Steve to the accessible level that made **The Joker** and **Fly Like An Eagle** multi-platinum sellers. Though this material is written by a variety of sources, it turns out to be pretty homogenous, even if I do miss Miller's idiosyncratic way with the

language. And while **Circle of Love**'s 18-minute pseudo-funk travesty *Macho City* was a disaster, it still showed more personality than the majority of communal three-minute ditties here. Oh, well, you didn't expect one of the laziest men in rock and roll to actually come up with two LP's within a year all by himself, did you?

King Crimson
Beat

For the first time in its history, King Crimson has put out two consecutive albums with the same personnel, which has its positive and negative aspects. Guitarist Adrian Belew once more contributes vocals and lyrics, as he did on last year's **Discipline**, though this time the comparisons to mentor David Byrne are not as obvious.

The subject of **Beat** is not so much rhythm, but **On The Road** movement — as in the Beat(nik) Generation of Jack Kerouac and Allen Ginsberg, as well as Crimson guru and sit-down guitarist Robert Fripp.

As with **Discipline, Beat** is strongest when the quartet — with bassist Tony Levin and drummer Bill Bruford — is moving as a single entity, unencumbered by words which still seem to be forced into spaces left by the music. On the lovely, Eastern meditation, *Two Hands*, it is the silence in between the sound, the squeaking textures of guitar strings being carressed, that matter most. This new King Crimson is still finding its way to a comfortable place, shedding their more obvious influences. The next one should be the big one.□

Celebrity Rate-a-Record

NAZARETH

The clues are unmistakable. The tried and true Naz sound has expanded itself, adding yet another dimension. With the release of *2XS*, the group has reached new heights. As lead singer Dan McCafferty says: "The album title just sums up the band because, after all, we do everything to excess."

***Hit Parader* found out just how true that statement was when we asked McCafferty and bassist Pete Agnew to comment on some recent 45s. After choosing an equal mix of old and new bands, the Nazmen went on and on in critical review. What follows is a whittled down transcript.**

My Balls are Blue (From Loving You), **Silver King Rhythm Band**
Dan: Is he a modern romantic? (He laughs.)
Pete (laughing): That's fabulous. I will add this to my record collection. It's a good record and a great performance. It's not going to get a lot of radio play.
Dan: Sounds like a bunch of guys having a lot of fun.
Pete: How can they record this with a straight face? Everybody should buy it.
Dan: Every home should have one.
Pete: Can you get us a copy? We'll use it in our tape at the concert halls before we go on stage.

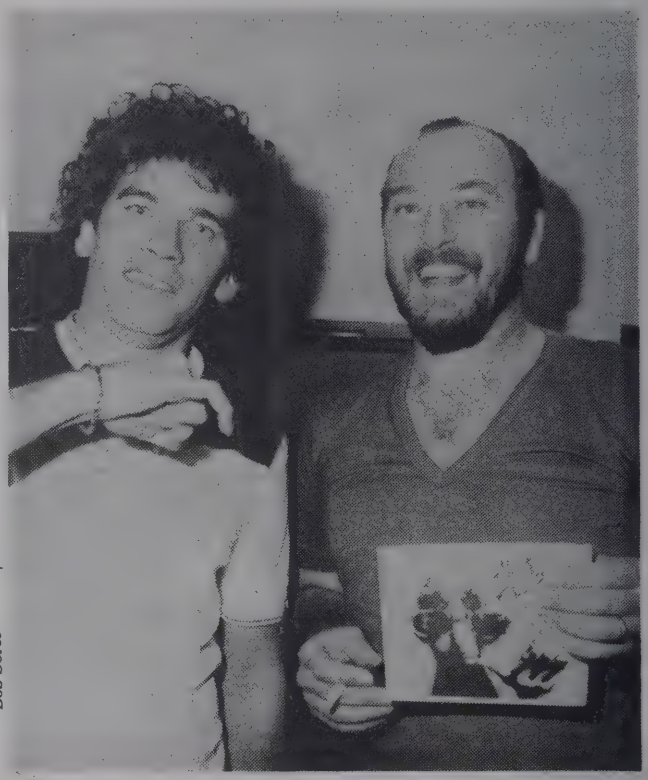
Paperlate, **Genesis**
Dan: It's just got so much power.
Pete: Great live band. Does Phil Collins actually play the drums while he sings?
Dan: If you're a Genesis fan, it's a good record. It's good dance music from Genesis. He's got a wonderful voice.
Pete: I like it. That's a good live record. When you go see them, that's what they sound like.

Stone Cold, **Rainbow**
Dan: A great impersonation of Foreigner, which is a good impersonation of Paul Rodgers. Rainbow has made a lot better records than this.
Pete: I'm not a great Rainbow fan. I thought it was Journey, Foreigner or one of those guys. They all sound alike to me.

Back Into My Life, **UFO**
Dan: Somebody's got that band on the run. I hope it's a hit because they're good friends of ours.
Pete: A bit mellow. I thought they were supposed to be a heavy metal band. This will come as a shock to people who have seen UFO live.
Dan: It sounds like they're trying to sound like REO Speedwagon to get a hit.

I Want Candy, **Bow Wow Wow**
Dan: I've seen them live. It's a good laugh. That song's been getting a lot of play back home.
Pete: I don't know, man. It costs money to make plastic. This should be illegal.
Dan: The band sounds weird, but she sounds like Doris Day. They have this incredible image with a girl with a shaved head, but they sound like the Archies or Annette Funnicello.

Video Games, **Captain Video**
Pete: Sounds like the Bee Gees singing through a sheet of silver paper. It's like the Bee Gees meet Mantovani or something.
Dan: That's not music. That's an exercise in technology.



Bob Sorce

Nazareth's Dan McCafferty and Pete Agnew: "I thought it was Journey, Foreigner or one of those guys. They all sound alike to me."

Deep Sleep, **the B-52's**
Dan: B-52's? Sounds like a bomb.
Pete: Well named. Deep Sleep. Get it off.
Dan: Sounds like **Laurence of Alabia.**
Pete: Let's see what else is here; I must have picked the wrong records.

Town Called Malice, **the Jam**
Dan: Sounds like the Jam. They've got a huge live reputation in Europe.
Pete: It sucks. The Jam would understand "that's enough" better than "it sucks" because they're British.
Dan: I've heard them a lot better than this.

Piece of My Heart, **Sammy Hagar**
Dan: Great song. It's a good song if you want to have a jam in a club or something.
Pete: I don't give a shit for this version. We used to do this. It's one of Janis Joplin's classics. No, I'm sorry, Sammy.
Dan: Lovely boy, wrong song. I've heard Sammy do a lot better things than that.□

HEAVY METAL
THE HALL OF FAME

The Hottest 25 Headbanging Albums Of All Time.

Bon Scott's screeching lead vocals established AC/DC's reputation as heavy metal giants.

Peter Mazel

by Andy Secher

Over the last 15 years, heavy metal has been the most popular, exciting and entertaining of all rock forms. Bands such as Led Zeppelin, Deep Purple, AC/DC and Van Halen have helped create a legacy that represents the ultimate definition of rock and roll magic. As an aid to those who hope to fill out their album collections with the best in metalmania, **Hit Parader** is proud to present the 25 greatest heavy metal albums of all time. (All albums have been listed alphabetically by artists.)

1. *AC/DC:* **Back In Black** (1980) Personnel: Angus Young (guitar), Malcolm Young (guitar), Brian Johnson (vocals), Phil Rudd (drums), Cliff Williams (bass).

With **Back In Black**, AC/DC took heavy metal to commercial heights never before imagined. On such songs as *You Shook Me All Night Long* and *Hells Bells*, they mixed raunchy, humorous lyrics with Angus' bone-crushing riffs to create an album that's sold an incredible total of eight million copies throughout the world. That fact established AC/DC as the most successful heavy metal band ever. Bon Scott would have been very proud.

2. *Aerosmith:* **Rocks** (1976) Personnel: Steve Tyler (vocals), Joe Perry (guitar), Brad Whitford (guitar), Tom Hamilton (bass), Joey Kramer (drums).

One of the most popular of all American hard rock bands, Aerosmith has forged a unique style that relies equally on mid-'60s English instrumental flash (Tyler was once a roadie for the Yardbirds) and high-flying stage theatrics. Their sound reached its peak on **Rocks**, where such numbers as *Sick As A Dog* and *Back In The Saddle* helped establish the definitive heavy metal style.

3. and **4.** *Black Sabbath:* **Paranoid** (1970), **Master of Reality** (1971) Personnel: Ozzy Osbourne (vocals), Tony Iommi (guitar), Geezer Butler (bass), Bill Ward (drums).

According to former lead vocalist Ozzy Osbourne, the key to Black Sabbath's popularity is their reliance on three sources of inspiration: death, doom and destruction. Their steadfast dependence on those themes in recording **Master of Reality** and **Paranoid** made both albums the ultimate in pessimistic heavy metal. With Iommi's booming riffs providing the substance behind Ozzy's sneering vocals on such songs as *War Pigs*, *Children of the Grave* and *Paranoid*, Sabbath created some of the most intense metal anthems in rock history.

5. *Blue Cheer:* **Vincebus Eruptum** (1967) Personnel: Dickie Peterson (vocals), Leigh Stephens (guitar), Paul Whaley (drums).

As one of the original late-'60s psychedelic bands, Blue Cheer was playing heavy metal before the term was coined. With their distorted, incredibly loud sound, they transformed such rock favorites as *Summertime Blues* and *Rock Me Baby* into opuses designed to kill wall fungus and instantly sterilize laboratory mice.

6. *Blue Oyster Cult:* **Blue Oyster Cult** (1972) Personnel: Eric Bloom (vocals), Buck Dharma (guitar), Albert Bouchard (drums), Joe Bouchard (bass), Allen Lanier (keyboards, guitar).

On their very first album this group of New York natives concocted an array of sinister, chilling tunes that still rank as the band's best. On *Cities On Flame With Rock and Roll*, the Cult made a musical statement that they've been trying unsuccessfully to match for the last ten years.

7. *Alice Cooper:* **Love It To Death** (1971) Personnel: Alice Cooper (vocals), Michael Bruce (guitar), Dennis Dunaway (guitar), Neal Smith (guitar), Glenn Buxton (drums).

Love It To Death represents Alice Cooper at the height of his hard-rocking power. Replacing his legendary stage theatrics with pure vinyl venom on such songs as *Caught In A Dream* and the classic *I'm Eighteen*, Cooper created music that remains as vibrant today as when it was first recorded over a decade ago.

8. *Cream:* **Disraeli Gears** (1968) Personnel: Eric Clapton (guitar, vocals), Ginger Baker (drums), Jack Bruce (bass, vocals).

On **Disraeli Gears** Cream, the quintessential power trio, melded the passion of blues, the power of rock and the free-form spontaneity of jazz into a package that bristled with metallic tension. On such numbers as *Sunshine of Your Love*, *Strange Brew* and *Tales of Brave Ulysses*, Cream founded the artistic guidelines for the entire hard rock form.

9. and **10.** *Deep Purple:* **In Rock** (1971), **Machine Head** (1973) Personnel: Ian Gillan (vocals), Ritchie Blackmore (guitar), Jon Lord (keyboards), Roger Glover (bass), Ian Paice (drums).

Rallying around Blackmore's soaring guitar runs, Lord's classic keyboard work and Gillan's patented shrieks, Deep Purple created a style that was loud, intricate and volatile — a formula that made them one of the most successful rock bands of all time. While such **Machine Head** tracks as *Smoke On The Water* and *Space Truckin'* remain Purple's best known songs, it was on **In Rock** that they first showed the power and brilliance of their no-holds-barred approach.

11. *Grand Funk Railroad:* **Survival** (1970) Personnel: Mark Farner (guitar, vocals), Mel Schacher (bass), Don Brewer (drums).

Although much of their work now seems incredibly dated and in some cases rather inane, Grand Funk's simplistic, sledgehammer attack on **Survival** proved to be an effective means of conveying the anger of an era. On their reworking of the Stones' *Gimme Shelter*, they managed to attain a supercharged momentum that transcended many of their artistic deficiencies.

On *Hell Bent For Leather*, Judas Priest threatened to turn unprepared ears into stewed prunes.

12. *The Jimi Hendrix Experience:* **Are You Experienced?** (1967) Personnel: Jimi Hendrix (guitar, vocals), Mitch Mitchell (drums), Noel Redding (bass).

The hypnotic power of such tracks as *Purple Haze* and *Third Stone From The Sun* can still send shivers up the spine of anyone not declared legally dead. On **Are You Experienced?** Hendrix created sounds that guitarists still can't figure out.

13. *Judas Priest:* **Hell Bent For Leather** (1979) Personnel: Rob Halford (vocals), K.K. Downing (guitar), Glenn Tipton (guitar), Ian Hill (bass), Les Binks (drums).

AAARRGH! On **Hell Bent For Leather** Judas Priest rocked with a conviction that threatened to turn unprepared ears into stewed prunes. Such tracks as *Evening Star* and their incredible remake of the old Fleetwood Mac tune, *The Green Manalishi (With The Two Pronged Crown)*, serve as living proof that heavy metal is, indeed, God's gift to ear surgeons.

"Jimi Hendrix created sounds that guitarists still can't figure out."

14. *Kiss:* **Destroyer** (1976) Personnel: Paul Stanley (guitar, vocals), Gene Simmons (bass, vocals), Ace Frehley (guitar), Peter Criss (drums, vocals).

While Kiss has often been maligned for their overt theatrics and one-dimensional musical vision, they created a definitive dose of heavy metal dynamite on **Destroyer**. With such numbers as *Shout It Out Loud, Do You Love Me* and *Detroit Rock City* Kiss produced their most explosive and entertaining music ever.

15., 16. and **17.** *Led Zeppelin:* **I** (1968), **II** (1969), **IV** (1972) Personnel: Jimmy Page (guitar), Robert Plant (vocals), John Bonham (drums), John Paul Jones (bass).

Quite simply, Led Zeppelin is, was, and will always be the ultimate heavy metal masters. With the ability to draw upon blues and early rock influences with equal aplomb, Page, Plant, Bonham and Jones formed an unbeatable team that not only made metal respectable, but transformed it into the most popular and challenging musical form in the world. While it's hard to leave any of their albums off a list of heavy metal favorites, their first, second and fourth LPs (featuring such classics as *Dazed and Confused, Whole Lotta Love* and *Stairway to Heaven*) best convey the magic that made Zeppelin *the* greatest hard rock band of them all.

18. *Motorhead:* **Ace of Spades** (1980) Personnel: Lemmy (bass, vocals), Philthy Animal Taylor (drums), Fast Eddie Clark (guitar).

Simple, fast and furious. Motorhead makes the perfect music to invade Czechoslovakia by. Their song title, *Love Me Like A Reptile*, tells you all you need to know about Motorhead's musical philosophies.

19. *Ted Nugent:* **Cat Scratch Fever** (1977) Personnel: Ted Nugent (guitar, vocals) Derek St. Holmes (guitar, vocals), Cliff Davis (drums), Rob Grange (bass).

The wild man of rock has been cranking out his own, unique brand of heavy metal insanity since the mid-'60s when his band, the Amboy Dukes, created such rock foolishness as *The Inexhaustible Quest for the Cosmic Cabbage*. His album **Cat Scratch Fever**, however, represents the pinnacle of his crazed career. It is the strongest collection of tunes that the Nuge has ever wangoed up.

20. *Queen:* **Queen** (1973) Personnel: Freddie Mercury (vocals), Roger Taylor (drums), Brian May (guitar), John Deacon (bass).

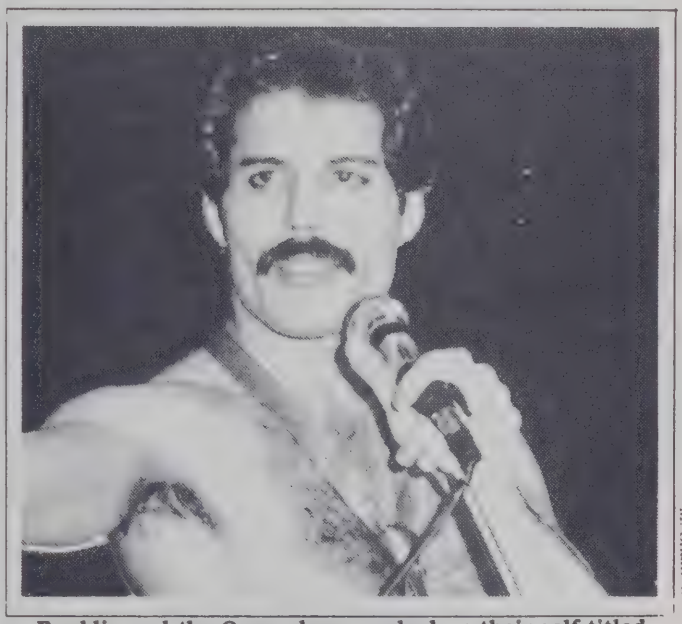
Freddie and the boys were at the top of the power rock game following the release of their debut album, regarded at the time as the work of "the next Led Zeppelin." Classic cuts like *Keep Yourself Alive* and *Liar* may seem rather primitive in light of the band's recent penchant for overblown gibberish, but to true headbangers, early Queen represents some of rock's most regal metal music.

21. *Rush:* **Rush** (1974) Personnel: Alex Lifeson (guitar), Geddy Lee (bass, vocals), John Rutsey (drums).

Before the pomp and circumstance of their more recent albums dissipated their metallic energy, Rush released this hard rocking classic. Such tunes as *Finding My Way* and *Working Man* mixed the demonic energy of Sabbath with the instrumental dexterity of Zeppelin to form a sound designed to instantly destroy stereo speakers.

22. *Scorpions:* **In Trance** (1976) Personnel: Ulrich Roth (guitar, vocals), Klaus Meine (vocals), Rudolf Schenker (guitar), Francis Bucholz (bass), Rudy Lenners (drums).

With **In Trance** Scorpions concocted one of the greatest heavy metal albums since the dawn of human history. From the manic hostility of *Robot Man* to the Hendrix-inspired guitar artistry on *Evening Wind*, Scorpions proved the artistic viability of "teutonic rock."



M. Snake [illegible]

Freddie and the Queen boys peaked on their self-titled debut album.

23. *UFO:* **Lights Out** (1977) Personnel: Michael Schenker (guitar), Phil Mogg (vocals), Pete Way (bass), Andy Parker (drums), Paul Raymond (guitar, keyboards).

Always one of the most eclectic members of the metal family, UFO has often walked a musical tightrope between pop and rock. But on such **Lights Out** tracks as *Too Hot To Handle* and *Gettin' Ready* they managed to temper their pop leanings with a pure metallic power to create their most memorable album.

24. and **25.** *Van Halen:* **Van Halen** (1977), **Van Halen II** (1978) Personnel: David Lee Roth (vocals), Edward Van Halen (guitar), Alex Van Halen (drums), Michael Anthony (bass).

With the release of their debut album, Van Halen burst upon the rock scene as few bands have ever done. Featuring Eddie Van H's nimble-fingered guitar work on such killer tracks as *Running With The Devil* and their remake of the Kinks' *You Really Got Me*, Van Halen proved that heavy metal was still the most exciting game in town — especially when it was performed with a high degree of skill and imagination. Their second album, highlighted by such cuts as *Somebody Get Me A Doctor* and *Dance The Night Away*, secured their position as metal's newest superstars.□

BILLY JOEL
pass the word

Billy Joel: "I dodged the draft, but I wasn't into the mass anti-war movement."

"It'll probably be interpreted that my wife Elizabeth must be into yoga and I'm into beer."

Insert Photo by John Roca/LGI

Shooting Stars

by Charley Crespo

The Monroes

"Why 'The Monroes'?" repeated bassist Bob Monroe, formerly Bob Davis. "'Cause of all the names we ran through, it sounded the most all-American!"

The Monroes began with Davis and guitarist Rusty Jones, who played rock and roll while still in high school. After playing in a succession of copy bands, they started to write their own songs; all they needed was the proper band with which to perform this material. Enter keyboardist Eric Denton and drummer Jonnie Gilstrap, both of whom played in a band called Peter Rabbitt. Lead vocalist Jesus Ortiz completed the outfit.

"One listen to his voice," Jones explained, "and we knew we had found ours."

The San Diego-based group signed to a small independent record company, and the debut record — a five-song, 12" mini-album called **The Monroes** — has done respectably on the charts despite its major league competition. Rock fans already identify the group with *What Do All The People Know*, a song that according to rock radio reports has generated a considerable number of requests.□

X

"I was living in Tallahassee, writing poetry, when this friend said he was going to California, did I want a ride?" recalls Exene Cervenka, lead singer for X. "When I got here, I just kept on writing."

"I moved all around America as a kid, from Decatur to Knoxville to Madison to Baltimore, where I started playing bass in a bunch of bar bands," said John Doe, X's bassist and Exene's songwriting partner. "There was no place to go, musically speaking, in Baltimore, and I wanted a big change. So I came to L.A. on Halloween of 1976."

By now, every new wave fan has heard the name, er, letter, of this Los Angeles-based quartet. Cervenka, Doe, guitarist Billy Zoom and drummer D.J. Bonebrake have generated more critical acclaim and notoriety than any other American group with only independently released records.

After five years and two homemade albums, both produced by ex-Doors keyboardist Ray Manzarek, X has finally signed to a major record company. According to Doe, the new release, **Under The Big Black Sun,** shows X "keeping an eye toward urban existence, real life in the big city."□

The Thompson Twins

There aren't any twins in this band, and certainly no Thompson twins. The British new wave band that calls itself the Thompson Twins is the brainchild of Tom Bailey, who started the band five years ago in his hometown of Chesterfield. This English town was much too small to support a working band, however, so the group began playing around the United Kingdom a little at a time. The group is now centrally based in London.

The Thompson Twins originally played fast pop songs before heading into a more experimental, rhythmic sound, as in the group's first international dance hit, *In The Name Of Love*. The band is now known not only for that song, but for improvising songs at any time while on stage and for encouraging audience participation — audience members have reportedly been asked to get up on stage and join in the fun.

The **In The Name Of Love** album is the Thompson Twins' first venture into America. The album is a collection of songs from their two British albums.□

Men At Work

"For a long time, it was just the band and the band's fans," Men At Work's chief songwriter, Colin Hay, said recently. "It was quite a close relationship. But when we made a record, a lot of those people weren't too happy about it. They couldn't put us in their pockets anymore, they couldn't say, 'This is *our* band, this is our Thursday-night-pay-day-let's-go-see-Men-At-Work.' Y'know?"

For most of 1980, Australia's Men At Work was the best-kept secret of Melbourne's inner suburb of Richmond. Night after night, the rock band packed the pub of the Cricketers Arms Hotel. Ultimately, Men At Work began working with the whole continent, becoming the highest paid unrecorded band in the land of Oz.

Business As Usual is Men At Work's debut album, though its latest American single, *Who Can It Be Now?* was a homeland hit more than a year ago. While most Australian bands have had little success in the U.S., Men At Work — vocalist Colin Hay, guitarist Ron Strykert, saxophonist/keyboardist Greg Ham, bassist John Rees and drummer Jerry Speiser — has garnered significant airplay on American rock radio and is on its way to recognition.□

JIMMY PAGE
in his own words

Part One Of An Exclusive Four-Part Led Zeppelin Series.

Excerpted From Led Zeppelin (Delilah Books)

As the string-thrashing guitarist for Led Zeppelin, Jimmy Page set the mold for heavy metal axe grinders everywhere. Yet, while he was creating a musical legacy, Page was also perpetrating a human legend, since he very rarely did interviews that revealed the essence of the Led Zeppelin mystique.

Curiosity was further piqued following the death of drummer John Bonham when Page, vocalist Robert Plant and bassist John Paul Jones took solace in seclusion. Only recently, with the emergence of Plant's solo LP, Pictures At Eleven, and Page's soundtrack to Death Wish II, has some of the intrigue dissipated.

Here in HIT PARADER, Page talks about Led Zeppelin with fond remembrance, as the guitarist has once again chosen privacy over the ever-burning public spotlight.

"We were sitting there kicking around group names, and I suddenly remembered a name which Keith Moon had come up with some months earlier. We'd already considered Mad Dogs, but eventually came down to the fact that the name was not really as important as whether or not the music was going to be accepted. We could have called ourselves The Vegetables or The Potatoes. I was keen about Led Zeppelin ... it seemed to fit the bill. It has something to do with the expression about a bad joke going over like a lead balloon. It's a variation on that. And there's a little of the Iron Butterfly light-and-heavy connotation."

*****

"It was just a joke in England. We really had a bad time. They just wouldn't accept anything new. It had to be The New Yardbirds, not Led Zeppelin. We were given a chance in America. We started off at less than $1500 a night. We played for only $200 at one gig, but it was worth it. We didn't care. We just wanted to come over to America and play our music."

*****

"I can't really comment on just why we broke big in the States. I can only think that we were aware of dynamics at a time when everyone else was into that drawn-out West Coast style of playing."

*****

"We were a completely untried group of people who got together in the space of a few weeks to produce an album which really had only one ingredient that we were sure of — genuine enthusiasm. The secret of our success lies in the fact that we were unabashedly rock and roll in our ability to interpret the excitement of those early rock sounds in the idiom of today."

*****

"*Whole Lotta Love* is something that I personally need, something I just have to have. We bottle it all up, and when we go on stage we can let it all pour out. The song is very good for us. I suppose in a way it's become a Zeppelin cliche, but it's also a vehicle to other things ... to give people the chance of hearing things that we reckon are worth hearing."

*****

"The music of the streets has been returned whence it came. Ours is the folk music of the technological age. The subculture. So, as an event, the group is only as good as its audience."

Starfile

"The loss of our dear friend, John Bonham, and the deep sense of harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were."

"...what really upsets me about rock ... All the barriers are opened up, all the classification is gone really, and you'll find people amalgamating this, that and the other music together, and yet there doesn't seem to be anything that's really important without being pretentious. All those really strong melodies like Wagner's — there just isn't anybody. So maybe it's just destined to be street music and social comment. Which makes it art because an artist is somebody who reflects his environment."

"There are many things about America I like. Things that Americans take for granted, like a good telephone system. And they don't force you to go to bed at 10:30 p.m. by switching off all the TV programs and stopping the trains."

*****

"Down in Texas they've got the richest groupies in the world. Some of the groupies followed our jet in their private jet."

*****

"I was once informed that someone was set on killing me while I was in the States. Actually, it was a lot more serious than I thought. The guy was a real crazy and had all these photographs on the wall with circles round them. It was a real Manson situation, and he was sending out waves of this absurd paranoia which a friend of mine got mixed up with. I got to hear of it through him and actually hired a security guard along for that American tour. It was a lot worse than everyone at first believed, and eventually this guy was tracked down and got carted away to a hospital. He would have definitely had a try, though. It's things like that that tend to lessen the effect of having 80,000 pounds ripped off at the end of a successful tour."

"I was once informed that someone was set on killing me while I was in the States."

"The Americans are a little more narrow-minded. The English, at the moment, are completely broad-minded. You can shock people in America very easily. If people are shocked that's their bad luck. They should open their minds. In England you could walk around in the nude, and you wouldn't shock anybody. They'd think you should be put away, but they wouldn't beat the guts out of you."

*****

"All my houses are isolated. Many is the time I just stay home alone. I spend a lot of time near water. Aleister Crowley's house is in Loch Ness, Scotland. There were two or three owners before Crowley moved into it. It was also a church that was burned to the ground with the congregation in it. And that's the site of the house. Strange things have happened in that house that had nothing to do with Crowley. The bad vibes were already there."

*****

"Mild barbarians was how we were once described, and I can't really deny it. I'm no fool. I know how much mystique matters, so why should I blow it now?"

*****

"There is a very powerful astrological force at work within the band which I am sure had a lot to do with our success. Robert is a Leo which makes him a perfect leader with two Capricorns on either side and a Gemini behind. Leo is always a leader like Ginger Baker, Keith Moon and Mick Jagger. I'm a Capricorn which speaks for itself: very stubborn with a split personality."

*****

"There's no reason to split up. There is nothing

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Jimmy Page: "I'm still searching for an angel with a broken wing."

inherent musically in Led Zeppelin to harm or destroy it. There is variety, great freedom and no restrictions on the players whatsoever. It's good from a head point of view. In our band everybody respects everybody else. Everybody plays something to knock each other out.

"I can't see any split coming. People say to us 'Now you're established, when are you going to break up?' That's a terrible attitude. Fans develop loyalty to a group and that becomes impossible when groups break up so often."

*****

"It would be a criminal act to break up this band."

*****

"I'm still searching for an angel with a broken wing. It's not very easy to find them these days. Especially when you're staying at the Plaza Hotel."

*****

"The loss of our dear friend, John Bonham, and the deep sense of harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were."□

HEAVY METAL HAPPENINGS

by Andy Secher

Ted Nugent reports that the most exhilarating experience of his gonzo life didn't occur on the concert stage or in the boudoir. "There's nothing that can match an experience I had in Africa a few years ago," Teddie bares. "I was hunting a cape buffalo — which is the biggest, baddest fucker in the world — and I was using just a bow and arrow. Let me tell ya, when that son of a bitch looks at you with blood in his eyes and all you've got to protect yourself with are a couple of arrows, your life passes in front of you in a hurry. But I kept my cool and when that mutha started to charge me like a freight train in heat, ol' Ted just strung his bow and dropped him in his tracks."

* * * * * * * * *

If you happen to see Aldo Nova boppin' down the street and think that he doesn't look quite the same as you remember, it's because he has recently had a nose job. "I'd been having a lot of trouble breathing, so I figured I'd have it done," he told **Heavy Metal Happenings** as he rubbed his protruding proboscis.

* * * * * * * * *

Gil Moore got himself in a bit of hot water in Cincinnati recently when he invited a packed house at Riverfront Coliseum to light matches to show their support for Triumph. As he walked off the stage following the group's set, he found himself face-to-face with a battalion of police officers who arrested him for reckless endangerment. "I always tell the crowd to light up their matches," Moore says. "They always enjoy it. I guess they're just a little touchy in this town."

Aldo ("Nose Job") Nova: "I'd been having a lot of trouble breathing, so I figured I'd have it done."

As you probably already know, Danny Joe Brown has rejoined Molly Hatchet. "It was just the right thing to do," Brown said following his first gig back with the band. "We've ironed out all the problems we had in the past, and the band is stronger than ever. All I can say is that it feels great to be back where I belong."

* * * * * * * * *

Heavy Metal Headscratcher: Before changing their name to Black Sabbath in 1970, Messrs. Osbourne, Iommi, Ward and Butler played together as another band. What was this group's name? Answer to last month's Headscratcher: Eddie Van Halen was born in Holland, Freddie Mercury in Zanzibar and Michael Schenker in Germany.

* * * * * * * * *

Phil Mogg of UFO is getting a little fed up with the band's inability to break through in America. "I don't know what it is," the singer says. "We tour and tour, and release albums that we think are great, only to be ignored. It's incredibly frustrating to have to open for bands that were opening for us only a year or two earlier."

Bernie Torme, the ex-Gillan and Blizzard of Ozz guitarist (he toured with the Blizzard following the death of Randy Rhoads) tells what it's like to hit the road with two of rock's most infamous loons — Ian Gillan and Ozzy Osbourne. "Ian's been through it all and usually has it pretty much together. Ozzy, on the other hand, can scare you at times. He has let his image in print get the best of him. He thinks he has to come up with these outrageous schemes just to keep his name in print."

* * * * * * * * *

Cheap Trick's Rick Nielsen recently went through the harrowing experience of seeing his newly renovated home in Rockford, Illinois go up in smoke. Luckily, only half the house burnt down and the part that was saved contained Rick's collection of over 100 guitars. "They think that some sort of electrical malfunction caused it," he reports. "Luckily nobody was home at the time, and none of my guitars were touched."

* * * * * * * * *

For those of you who feel the urge to write to Judas Priest, the band can be contacted by dropping a line to: P.O. Box 4804, Macon, GA 31201. Macon, Georgia? Next thing you know these guys will be playing *Whipping Post*!

* * * * * * * * *

Keep those cards and letters pouring in. I'm reading every one of 'em, and if I ever get the time maybe I'll even answer one or two. Send your letters or post cards to me at: **Heavy Metal Happenings**, c/o **Hit Parader**, Charlton Bldg., Derby, CT 06418.

Rock'n'Roll Hit Parade

compiled by Bob Grossweiner

Each month *Hit Parader* features the all-time favorite recordings from the turntables of today's most popular artists. This month we are proud to present the lists of three headbanging bassists: Rick Savage, Gil Weston and Kip Leming.

RICK SAVAGE, bassist, vocalist, Def Leppard

1. **Sheer Heart Attack,** Queen
2. **Drive On,** Mott
3. **Desolation Angels,** Bad Company
4. **A Day at the Races,** Queen
5. **Houses of the Holy,** Led Zeppelin
6. **Demons and Wizards,** Uriah Heep
7. **Help!** (the Original Motion Picture Soundtrack), the Beatles
8. **Bad Company,** Bad Company
9. **Rubber Soul,** the Beatles
10. **Pretenders,** Pretenders

GIL WESTON, bassist, Girlschool

1. **The Madcap Laughs,** Syd Barrett
2. **Ommadawn,** Mike Oldfield
3. **Scary Monsters,** David Bowie
4. **The Beatles** (white album), the Beatles
5. **No Sleep 'Til Hammersmith,** Motorhead
6. **Foxtrot,** Genesis
7. **Golden Hour** (British import), the Kinks
8. **The Yardbirds' Greatest Hits,** the Yardbirds
9. **Hello,** Status Quo
10. **Penthouse & Pavement** (British import), Heaven 17

CLIFFORD "KIP" LEMING, bassist, Riot

1. **Physical Graffiti,** Led Zeppelin
2. **Cat Scratch Fever,** Ted Nugent
3. **Fandango,** ZZ Top
4. **Smokin',** Humble Pie
5. **James Gang Rides Again,** James Gang
6. **Best of Cream,** Cream
7. **Paranoid,** Black Sabbath
8. **Let There Be Rock,** AC/DC
9. **Dirty Deeds Done Dirt Cheap,** AC/DC
10. **Machine Head,** Deep Purple

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☐ TED NUGENT ☐ C,S&N

Sports Challenge

This month: At The Dart Board With

KROKUS

Hit Parader traditionally allows the rock star to select the competitive game or sport of his or her liking, but we were taken aback when Swiss-born Marc Storace of Krokus requested darts. We Americans are at a disadvantage, as darts is as European a sport as polo. Undaunted by that fact, we paraded to the starting line.

The object of the game is to follow the numbers around the dartboard — that is, hit the cork area designated by a number before going on to the next number. With only a few good darts to play with, we each took turns shooting three. Hitting the number needed on the last throw entitles the player to another round of throws.

Storace told **Hit Parader** he doesn't play darts often, but that the Krokus road crew has a dartboard they set up "in the canteen" and he joins them occasionally.

"I enjoy it," he said in his thick accent. "It's good for your concentration. Usually you drink kegs of beer while you play. It's a popular pub game in Europe."

A normal game goes to 20. In order to keep the totals closer, we decided to call it a game at 10.

"Great stuff," Storace said as **Hit Parader** hit the number one area on the first round. "You're in."

Krokus' lead vocalist hit five before **Hit Parader** did. He offered a handicap. We accepted. At five up, it was his turn again. He hit six, seven and eight in one turn. Moments later, he'd gotten to nine and was shooting for ten.

"Cut its head off with a ten," he commanded his dart with authority. The final score was 10 to 7. We asked for a final word.

"Good sighting," he said, complimenting his challenger. "You were a real challenge with a handicap. I hope you take the game seriously and prepare yourself for the rematch."□

Bob Sorrr

Krokus' Marc Storace: "Prepare yourself for the rematch."

BLONDIE

The Fame Game

Two Or Three Things We Know About Her.

by Roy Trakin

With their latest album, **The Hunter,** and the band's official, self-penned bio, **Making Tracks,** both out at the same time, Blondie's graying, bespectacled guitarist, Chris Stein, feels good about the band's national tour, their first in over two years.

Lounging in the living room of his Upper East Side townhouse, Chris absentmindedly flicks the channels on his wide-screen TV. Debbie, her naturally brunette hair hanging over the side of her face and past her shoulders, is in the next alcove, busily returning the day's supply of phone messages.

"Don't you think people would have been bored by now if Blondie had stayed the way she was on the first album?" asks Harry in response to my comments about how the group has abandoned the girl-group charm of their debut in favor of the ersatz cocktail lounge swing of **Autoamerican** and **The Hunter**.

"We've gone beyond the point where critics say we'll never live up to our first record," adds Chris from the couch. "Now they're saying we'll never live up to our third."

As for rumors that the band will break up after the tour, Debbie subtly puts the lie to the original "Blondie is a group" ad campaign.

"I'm very relaxed being Blondie," she insists. "After all, I am Blondie! I don't want not to be Blondie."

On both her solo debut, **Koo Koo** and **The Hunter**, though, Debbie is starting to come out from behind the Blondie image. The cartoon character is turning into a real, flesh-and-blood person. Nevertheless, the shy Harry prefers to hide behind the needles-and-pins album cover of **Koo Koo** or the outrageous lion's-mane wig of **The Hunter**. Why?

"It's partially so I can maintain my sanity," she explains. "Imagine if people were responding to you, treating you as if you were this surface value of what they thought Blondie was according to a bunch of songs or a bunch of articles. I've made up this other thing to show people there's more happening. God forbid anybody should take it seriously." Debbie rolls her eyes to show she certainly doesn't.

"Being a private person means that when I go into a crowded room, I don't try to be the center of attention," says the woman who has graced the covers of countless music and fashion magazines. "I am not the class clown though I am a good performer. Your own personality has nothing to do with whether you can put on a good show; it has more to do with being able to communicate through your emotions."

With the long concert grind almost over, Debbie claims she enjoys the grueling one-night stands.

"I like performing," she says. "Doing the show is the best part, though touring is hard work and not very rewarding. The creative part of a concert is involved with the audience and their response. That's a wonderful moment, but that's it and then it's gone. It doesn't make up for the whole tour, which includes all the time and work it takes just to get that magic moment to happen.

"In Babylon, on the boulevard of broken dreams," croons Debbie on *Island of Lost Souls* from **The Hunter**, her characteristically frosty vocals now hinting at that which must be given up in exchange for success.

"A good hunter always has to pre-think how his prey will react, what its next move will be," says Debbie, explaining the theme which runs through all the grooves, especially the sultry cover of Smokey Robinson's *Hunter Gets Captured By The Game*. "Then you can put yourself in that position."

Debbie Harry and Blondie have probably never been given the credit they deserve for inspiring imitators from the Go-Go's to Olivia Newton-John to Michele Pfeifer of **Grease 2.**

"Don't you think I should get paid for that?," she harrumphs good-naturedly. "I was always a step ahead of fashion. I knew what was going to be popular. I struck a common chord with Blondie. People have even told me that girls in England are starting to tease their hair like mine is on the cover of **The Hunter**.

"I wanted to create this character who was primarily having fun, even though she was being maligned by her friends and her heart was being stepped on by various members of the opposite, or same, sex," wrote Debbie Harry in **Making Tracks**. "Even if she was getting ready to jump off the Empire State Building, Blondie was going to have fun on the way down."

During their biggest gamble, a world tour of hockey arenas and stadiums with an LP floundering in the charts, let's hope the rest of the group heed Debbie's advice. It's worked just fine in the past.□

Debbie Harry: "I am Blondie. I don't want not to be Blondie."

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(As recorded by Asia)

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GEOFFREY DOWNES

You're leaving now
It's in your eyes, with no disguising it
It really comes as no surprise
To find that you've planned it all along.

I see it now
Becomes so clear
Your insincerity and me all starry eyed
You'd think that I would have known by now.

Now sure as the sun will cross the sky
This lie is over
Lost like the tears that used to tide me over.

One thing is sure
That time will tell
If you were wrong
The brightest ring around the moon
Will darken when I die.

Now sure as the sun will cross the sky
This lie is over
Lost like the tears that used to tide me over.

You're leaving now
It's in your eyes
With no disguising it
It really comes as no surprise
To find that you've planned it all along
I see it now
Becomes so clear
Your insincerity and me all starry eyed
You'd think that I would have known by now
Now sure as the sun will cross the sky
This lie is over
Lost like the tears that used to tide me over.

You're on your own
Inside your room
You're claiming victory
You were just using me
And there is no one you can use now.

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YOUR DADDY DON'T KNOW

(As recorded by Toronto)

MICHAEL ROTH
GEOFF IWAMOTO

You're makin' your move
You're comin' down as fast as lightnin'
You're crossin' the stage
Now you can feel the excitement.

So shake it up
Turn it on
Shake it up
Yeah yeah yeah
Yeah yeah yeah.

Your daddy don't know
What your momma's gonna do tonight
I said your daddy don't know
What your momma's gonna do tonight.

She's breakin' your heart
You better be your own best friend
Cos once you learn the steps
Somethin' you'll never forget.

So shake it up
Turn it on
Shake it up
Yeah yeah yeah
Yeah yeah yeah.

Your daddy don't know
What your momma's gonna do tonight
I said your daddy don't know
What your momma's gonna do tonight
Shake it up
Shake it up
Shake it up.

Your daddy don't know
What your momma's gonna do tonight
I said your daddy don't know
What your momma's gonna do tonight.

Shake it up
Turn it on
Shake it up
Yeah yeah yeah
Yeah yeah yeah.
(Repeat chorus)

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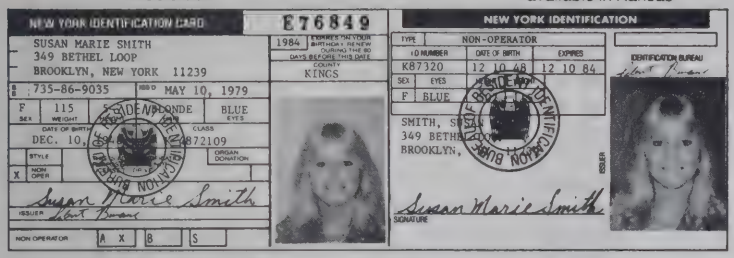

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VACATION

(As recorded by the Go-Go's)

VALENTINE
CAFFEY
WIEDLIN

Can't seem to get my mind off of you
Back here at home there's nothin' to do-oo-oo
Now that I'm away
I wish I'd stayed
Tomorrow's a day of mine that you won't be in.

When you looked at me I should've run
But I thought it was just for fun
I see I was wrong
And I'm not so strong
I should have known all along that time would tell.

A week without you
Thought I'd forget
Two weeks without you and I still haven't gotten over you yet.

Vacation
All I ever wanted
Vacation
Had to get away
Vacation
Meant to be spent alone.

Vacation
All I ever wanted
Vacation
Had to get away
Vacation
Meant to be spent alone.

A week without you
Thought I'd forget
Two weeks without you
And I still haven't gotten over you yet.
(Repeat chorus)

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RAGIN' CAJUN

(As recorded by The Charlie Daniels Band)

CHARLIE DANIELS
TOM CRAIN
TAZ DIGREGORIO
CHARLIE HAYWARD
FRED EDWARDS
JIM MARSHALL

From a town in Louisiana
On the wrong side of the tracks
Came a rowdy ragin' Cajun
By the name of Roubinnac
He was harder than a hickory log
Slimmer than a rail
He was faster than a copperhead
And he won't afraid of hell
He turns eighteen in the parish courthouse facing ten to life
About some altercation in a beer joint with a knife
He said, "Judge, I mean, your Honor
I hope you'll understand
But if it happened here today
I think I'd do it all again."
Cause you don't get up in my face
And you don't call my mama names
You don't whistle in my kitchen
You don't pull my coon dog's chain
I don't mean no disrespect
But I've been stubborn all my life.

He been two years in prison
When his brother Jake came down
Said his sister was in trouble
In some far off northern town
He broke out of jail that night
And left a note behind
It said, "I'll see y'all in a week or two
But 'till then I'm hard to find."

He found her in a tavern
Up in west side Buffalo
Gave her a one way ticket home
And pushed her out the door
He said, "I'm lookin' for the man
That done my little sister harm
For the soul destroying punk
That stuck a needle in her arm."
Some dude back in the corner
Started making hisself small
But he grabbed him by the collar
And he pinned him to the wall
He said, "If you try to move you'll regret it all your life."

The Cajun started grinning and the pimp pulled out a knife
He said, "I ought to kill you
But I'm gonna spare your life."
With one sledgehammer fist
He knocked him sprawling on the floor
Kicked him in his forked end
And headed for the door
Walked on down the sidewalk
And he hit the southern trail
Went back to Louisiana and he walked into the jail
He said, "I've had some business up above the bunky line
But my debts have all been settled
And I've come to do my time."
Hope I didn't cause no trouble
I wasn't tryin' to run away
But a feller owed me something
And I had to make him pay
Besides I'm kind of proud I been a Cajun all my life.

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EYE OF THE TIGER (The Theme From "Rocky III")

(As recorded by Survivor)

JIM PETERIK
FRANK SULLIVAN III

Risin' up
Back on the street
Took my time
Took my chances
Went the distance now I'm back on my feet
Just a man and his will to survive.

So many times
It happens too fast
You trade your passion for glory
Don't lose your grip
On the dreams of the past
You must fight just to keep them alive.

It's the eye of the tiger
It's the thrill of the fight
Risin' up to the challenge of our rival
And the last known survivor stalks his prey in the night
And his fortune must always be eye
Of the tiger.

Face to face
Out in the heat
Hangin' tough, stayin' hungry
They stack the odds
Still we take to the street
For the kill with the skill to survive.

It's the eye of the tiger
It's the thrill of the fight
Risin' up to the challenge of our rival
And the last known survivor stalks his prey in the night
And his fortune must always be eye
Of the tiger.

Risin' up
Straight from the top
Had the guts, got the glory
Went the distance
Now I'm not gonna stop
Just a man and his will to survive.

It's the eye of the tiger
It's the thrill of the fight
Risin' up to the challenge of our rival
And the last known survivor stalks his prey in the night
And his fortune must always be eye
Of the tiger.

The eye of the tiger
The eye of the tiger
The eye of the tiger.

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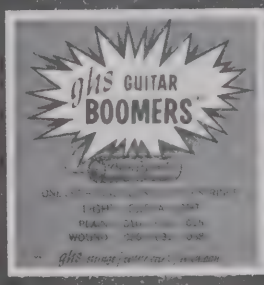

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EVERY LOVE SONG

(As recorded by the Greg Kihn Band)

GREG KIHN
STEVE WRIGHT
GARY PHILLIPS
LARRY LYNCH
DAVE CARPENDER

Never been strangers but we never met
Once I get some I want all I can get
What can I say now you already know
It starts with a feeling that grows and grows
The cafe is crowded a room full of noise
The music is loud and you don't have a choice
It used to be songs about people I knew
But somehow they all seem to be about you.

Now every love song
(Every love song)
Every love song
(Every love song)
Every love song
(Every love song)
Is gonna be for us tonight girl.
(Repeat)

In a crowd we're all alone
The music plays but it's our own
You know the words and you know the tune
But it always seems to end too soon
You got me turnin' around and around
Though people are talkin' I don't hear a sound
I search the skies and I wonder why
I can't relax and I can't get high.
(Repeat chorus)

Love
Is what ya have
Is what ya need mm.

Every love song
(Every love song)
Oh every love song
(Every love song)
Oh every love song
(Every love song)
Is gonna be for us tonight girl.
(Repeat chorus)

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I FOUND SOMEBODY

(As recorded by Glenn Frey)

GLENN FREY
JACK TEMPCHIN

I never thought it could happen
It was the furthest thing from my mind
I just turned my back on a sad love affair
Was try'n' to leave it all behind
That's when I met you
I just couldn't say no
One look in your eyes
And I said here I go.

I found somebody
I found somebody to love
I found somebody
I found somebody to love.

I'd seen so much deceivin'
I almost stopped believin'
I'd ever fall in love again
I was runnin' around hidin' my heart
Fakin' it with all of my friends
I was down on my luck
That's when you came along
You put me back on my feet
You got me singin' this song.

I found somebody
I found somebody to love
I found somebody
I found somebody to love
And she loves me in the midnight hour.

You know ever since I found you
And put my arms around you
I don't need a doggone thing
You know that ev'ry day is such a beautiful day
I want the whole world to dance and sing
So don't you dare hang your head
Don't you dare be blue
If it can happen to me
It can happen to you
And you'll be singing this song.

I found somebody
I found somebody to love
I found somebody
I found somebody to love
I found somebody
I found somebody to love.

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EMOTIONS IN MOTION

(As recorded by Billy Squier)

BILLY SQUIER

Bend your back by the light o' the sun
You come to the business
You're the number one ooh yeah
When twilight comes you're a runner in the night
It turns you on like a hot tail-light mm
Get down
You really get down
You never let down
Come down
You never come down
You never come down.

Emotions in motion
Emotions in motion yeah
Emotions in motion
Emotions in motion.

Back street boy gonna sell you some sin
He'll wind you up
He gonna suck you in
The blood say yes
The mind say no
The voice in your ear say you go, go, go
Run down
You really run down
You really run down
Cool down
You never cool down
You better cool down.

Emotions in motion
Emotions in motion yeah
Emotions in motion
Emotions in motion.

Give yourself to a life of extremes
You're into the action
It's a part of your dream
There're some things you never can tell
When the door lies open
Throw your coins in the well
Get down
You really get down
You really get down
Right now
You want it right now
Hold tight now.

Emotions in motion
Emotions in motion
Emotions in motion
Emotions in motion.

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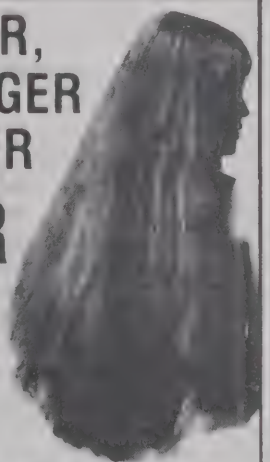

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STEPPIN' OUT

(As recorded by Joe Jackson)

JOE JACKSON

Now
The mist across the window hides the lines
But nothing hides the colour
Of the lights that shine
Electricity so fine
Look and dry your eyes.

We
So tired of all the darkness in our lives
With no more angry words to say
Can come alive
Get into a car and drive
To the other side.

Me babe
Steppin' out
Into the night
Into the light
You babe
Steppin' out
Into the night
Into the light.

We
Are young but getting old before our time
We'll leave the TV and the radio behind
Don't you wonder what we'll find
Steppin' out tonight.

You
Can dress in pink and blue
Just like a child
And in a yellow taxi turn to me and smile
We'll be there in just a while
If you follow me.

Me babe
Steppin' out
Into the night
Into the light
You babe
Steppin' out
Into the night
Into the light.

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YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU

(As recorded by Melissa Manchester)

TOM SNOW
DEAN PITCHFORD

She's so very nice
You should break the ice
Let her know that she's on your mind
What-cha tryin' to hide
When you know inside
She's the best thing you'll ever find
Oh can't you see it
Don't you think she's feeling the same
Oh I guarantee it
She's the one who's calling your name.

You should hear how she talks about you
You should hear what she said
She says she would be lost without you
She's half out of her head
(Out of her head)
You should hear how she talks about you
She just can't get enough
She says she would be lost without you
She is really in love.

Spoken:
She's in love with you boy.

I ain't telling tales
Anybody else could repeat
The things that I've heard (heard)
She's been talking sweet
And it's on the street
How the girl's been spreading the word
Oh you should hurry
You should let her know how you feel
Oh now don't you worry
If you're scared her love is for real.

Oh you should hurry
You should let her know how you feel
Oh now don't you worry
If you're scared her love is for real.
(Repeat chorus)

Talk, talk, talk, talk
See see it's me
(What you said, what you said).

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RUB THE BUDDHA FOR MONEY!

Do you need money desperately? Are you up to your neck in overdue bills and worrisome debt? Are you struggling along just trying to make ends meet — *with no light in sight?*

People are funny! They say that they need money and would do almost anything to get it. Yet, when given the opportunity to *try out* The BUDDHA without a penny's risk, they just shake their heads.

I wouldn't mind if The BUDDHA didn't work. But it does! These testimonials from folks like yourself *prove* it over and over again. So if you have any doubts, read what these true believers say *now*. Even if you are skeptical, send for yours today. That next money miracle could happen to *you!*

* Thanks to The BUDDHA, I WON $10,000.00 in a Canadian Sweepstakes!—*L.W., Fla.*
* I purchased The BUDDHA for mother. She WON $5,000.00 at BINGO! —*B.S., Can.*
* My husband was showered with $10,000.00 in the STREET!—*A.F., N.Y.*
* I WON $3,500.00 in the Michigan LOTTERY!—*G.W., Mich.*
* Received unexpected $1,000.00!—*M.H., Ala.*
* My husband and I WON $2,053.00!—*J.K., Pa.*
* We received $2,500.00!—*P.H., N.Y.*
* I WON $2,000.00 at BINGO!—*M.D., Wa.*
* I WON $1,300.00 at NUMBERS!—*H.R., N.Y.*
* I got $1,060.00!—*I.C., Va.*
* I WON $600.00 at the SLOTS!—*F.B., Calif.*
* Received two checks for $684.00—*W.H., Ky.*
* I WON $500.00 in the LOTTERY!—*G.T., N.J.*
* I WON $903.00!—*H.D., S.C.*
* I WON $645.00 at BINGO!—*E.H., Va.*
* I received unexpected $300.00!—*M.A., Tex.*
* I WON $424.00!—*R.B., Ga.*
* I got $400.00!—*L.O., N.J.*
* I got a check for $500.00!—*R.H., Ga.*
* Now I can pay bills. WON $500.00!—*R.B., N.Y.*

ALL TRUE! ALL ON FILE! ALL RUBBED THE BUDDHA!

Now it's your turn! For the very first time, you can possess the long-renowned BUDDHA . . . acclaimed by many for its magic powers of mysteriously attracting GREAT wealth and unbelievable riches to *anyone* who gently rubs his belly!

But before I go on, let me ask you this:

How much money do you REALLY want?

$100.00, $1000.00, even $10,000.00 or more?

Don't be shy. Just name the amount, ANY amount. Then join me in a unique Research Experiment to find out if the BUDDHA legend is really true.

And listen to this: To make this offer so unbelievably attractive that you'll clip and mail the coupon *Right Now*, I'm going to gamble my own money on you, a perfect stranger.

That's right! You MUST agree that the legend is absolutely true — that The BUDDHA actually brings you money by rubbing his belly — or *I'll pay you* for your time and trouble GUARANTEED!

But first, let me assure you of this. I know exactly what I'm doing. I wouldn't *dare* make such an offer if I thought for one minute that I would lose! So for your own sake, simply mail the coupon to receive your very own BUDDHA and the Research Experiment Forms.

Do you want lots of money NOW? Then starting *immediately*, and continuing for as long as you rub The BUDDHA, you'll have this sensational opportunity to possibly rub away your financial problems forever. Imagine the excitement and thrill of turning your cash situation RIGHT AROUND merely by rubbing The BUDDHA's belly as part of the Experiment.

- $$$ When you want to pay off debts, simply rub The BUDDHA.
- $$$ When you want to buy a house, simply rub The BUDDHA.
- $$$ When you want to go on a long-overdue vacation, simply rub The BUDDHA.
- $$$ When you want to buy a new car, TV, boat, or whatever you wish, simply rub The BUDDHA!

LET ME KNOW EVERY TIME THE BUDDHA BRINGS MONEY!

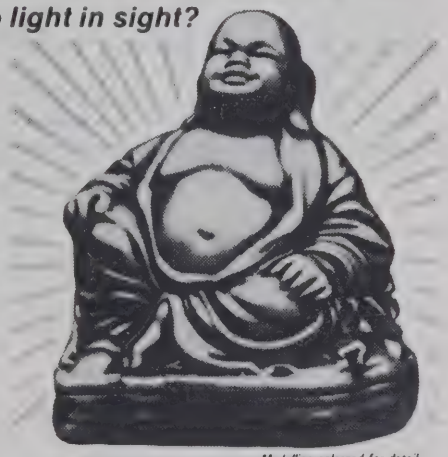
Whenever The BUDDHA miraculously puts fistloads of cash right in your pocket . . . whenever you enjoy the glorious thrill of paying off a nagging bill collector . . . whenever you joyfully catch up on your monthly payments . . . just report the actual MONEY MIRACLE.

You have absolutely nothing in the world to lose. Not even a penny of your hard-earned money. Because from the very moment you receive The BUDDHA, you must receive a fantastic *moneyblessing*, or I'll pay you for your time and trouble. GUARANTEED!

And here is the best part of all! It doesn't matter who you are, where you live, how much you need! You MUST agree that the BUDDHA legend is true RIGHT AWAY, or I'll return your money PLUS pay you for participating in this unusual Research Experiment.

SEND FOR YOUR BUDDHA AT ONCE WITHOUT RISK!

Right now, this very second, mail the coupon for your very own BUDDHA. For total 100% confidentiality, your BUDDHA will be rushed back to you in a private unmarked package—in YOUR name *only*. No one will be allowed to use it, except you. Then merely take The BUDDHA into your right hand and gently rub his magic belly. It's that simple!



Medallion enlarged for detail.

DOUBLE MONEY-BACK! 100% GUARANTEED!

I can't imagine anyone passing up this unique chance to join the Research Experiment and use the legendary BUDDHA every single day. So the only thing holding you back is taking a risk. I'm going to eliminate that completely!

To prove to you that I mean every word I've said — I'll give you this fantastic DOUBLE MONEY-BACK GUARANTEE: The BUDDHA *must* work a money miracle for you within 14 days, or I'll return ALL your money PLUS ANOTHER $7.00 for your time and trouble. That's right! You'll receive DOUBLE YOUR MONEY BACK with no strings attached!

If you've never thought of clipping a coupon before, do it NOW. It may be the answer to ALL your money problems.

ORDER RIGHT NOW FOR IMMEDIATE DELIVERY!

1.) Print your name and address on the coupon below.

2.) Attach your cash, check or money order payable to The BUDDHA for just $7.00 complete. (Price includes postage and handling!)

3.) Mail to: The BUDDHA, 49 West 37th St., New York, N.Y. 10018

FREE BONUS GIFT!

THE $1,000.00 SECRET

YOURS FOR ACTING NOW!

Mail the coupon *at once* and I'll include this EXTRA exclusive gift with your order.

This amazing secret could change your life *instantly* and bring you new thrilling success and happiness.

Your personal copy to keep permanently — FREE. Clip and mail coupon *today!*

MAIL COUPON WITH $7.00

The BUDDHA
49 West 37th St., Dept. A–235
New York, N.Y. 10018

I WANT TO RUB THE BUDDHA FOR MONEY!

Here's just $7.00. Rush me The BUDDHA and the Research Experiment Forms in a private unmarked package. Money-back in 14 days if not absolutely thrilled with results PLUS ANOTHER $7.00. That's DOUBLE my money-back GUARANTEED!

Name _____

Address _____

City _____ State _____ ZIP _____

☐ **Rush me TWO orders! Here is $13 for both. Same guarantee!** © MCMLXXXII The BUDDHA

IDEAL GIFT FOR YOUR FAVORITE GUITARIST, BAND OR YOURSELF . . .

IMPRINTED GUITAR PICKS

FOR SAMPLE OF 10 DIFFERENT PICKS & PRICE LIST FOR PICKS & MUSICAL ACCESSORIES SEND $1.00 TO:

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A SINGER'S DREAM!

TVE

REMOVES VOCAL FROM MOST STEREO DISCS

The Thompson Vocal Eliminator can actually remove most or virtually all of a solo vocalist from a standard stereo record and yet leave most of the background music untouched! Not an equalizer! We can prove it works over the phone. Write or call for a 24 page brochure and demo record.

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★Top dollar paid for your comics★
1930's, 40's, 50's, 60's comics wanted -- No collection too large or small. Send us a list: title, book # and condition.
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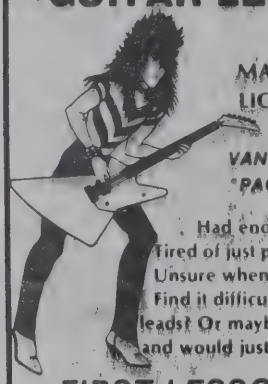
HEAVY METAL
GUITAR LESSONS



MASTER THE SPEED, LICKS, AND TRICKS OF VAN HALEN, RHOADS, PAGE AND MORE!!

Had enough boring lessons? Tired of just playing barre chords? Unsure when to use which scale? Find it difficult copying songs and leads? Or maybe you're a beginner and would just like to learn to play.

FIRST LESSON FREE!

It doesn't have to be complicated or confusing to become an excellent guitarist. Rock theory, position playing and technique simply explained in pamphlets and on cassettes. This is the most complete HEAVY METAL guitar course available! The first lesson is FREE with no obligation to buy.

Don't wait. Learn what YOU want to know NOW! Please indicate if you are beginner, intermediate, or advanced and send 50¢ (to cover postage and packaging) and your complete address to:

METAL METHOD®- Free Lesson
Suite 152-H 11684 Ventura Blvd.
Studio City, Ca. 91604

we make no claim of endorsement or participation by the artists mentioned above.

LOVE ACTION

(As recorded by The Human League)

PHIL OAKEY
IAN BURDEN

When you're in love you know you're in love
No matter what you try to do
You might as well resign yourself to what you're going through
If you're a hard man or if you're a child
It still might get to you
Don't kid yourself you've seen it all before
A million mouths have said that too.

I've had my hard times in the past
I've been a husband and a lover too
I've lain alone and cried at night over what love made me do
And the loved ones who let me down
And couldn't share my point of view
But this is Phil talking
I want to tell you what I've found to be true.

I love your love action
Lust's just a distraction
No talking just looking
Watching your love action.

I believe, I believe what the old man said
Though I know that there's no Lord above
I believe in me
I believe in you
And you know I believe in love
I believe in truth
Though I lie a lot
I feel the pain from the push and shove
No matter what you put me through
I still believe in love.

And I say I love your love action
Lust's just a distraction
No talking just looking
Watching your love action.

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EYE IN THE SKY

(As recorded by The Alan Parsons Project)

ERIC WOOLFSON
ALAN PARSONS

Don't think sorry's easily said
Don't try turning tables instead
You've taken lots of chances before
But I ain't gonna give anymore
Don't ask me
That's how it goes
'Cause part of me knows what you're thinking.

Don't say words you're gonna regret
Don't let the fire rush to your head
I've heard the accusation before
And I ain't gonna take anymore
Believe me
The sun in your eyes
Made some of the lies worth believing.

I am the eye in the sky
Looking at you
I can read your mind
I am the maker of rules
Dealing with fools
I can cheat you blind
And I don't need to see anymore
To know that I can read your mind
I can read your mind
I can read your mind
I can read your mind.

Don't leave false illusions behind
Don't cry I ain't changing my mind
So find another fool like before
'Cause I ain't gonna live anymore believing
Some of the lies while all of the signs are deceiving.

I am the eye in the sky
Looking at you
I can read your mind
I am the maker of rules
Dealing with fools
I can cheat you blind
And I don't need to see anymore
To know that I can read your mind
I can read your mind
I can read your mind
I can read your mind.

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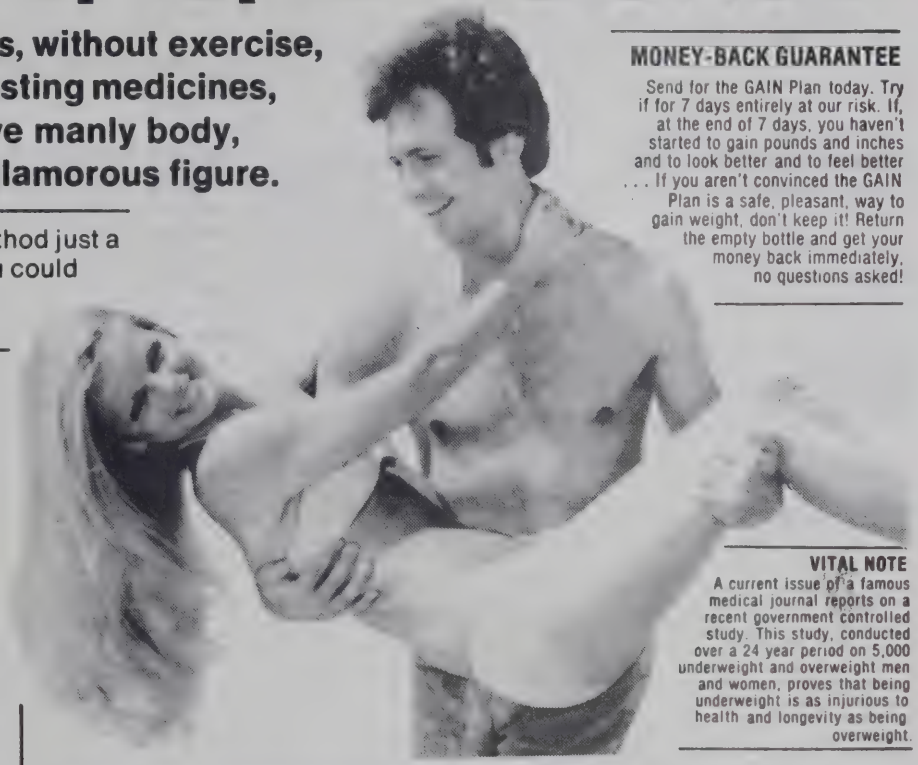
Now, Even If You Have Been Thin For Years, You Can

GAIN UP TO 5, 10, 15 POUNDS

without dangerous drugs, without exercise, without unpleasant tasting medicines, MEN—an impressive manly body, WOMEN—a curvier, glamorous figure.



If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

At last, no matter what you have tried, no matter what you have done, if you are a normally healthy person, you can gain up to 5, 10, 15 pounds or more safely, surely, pleasantly, and that's a guaranteed money-back fact.

Yes now, even if you have been thin for years, you can have the fuller, more attractive body you have always wanted without dangerous drugs, without heart-straining exercise, without unpleasant tasting medicines!

This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

HERE'S ALL YOU DO

Before meals, or whenever you feel like it, you take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take. Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to mealtimes, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

As you follow your GAIN Plan which includes nutritional high calorie menus. You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs . . . as thin, unattractive areas start to develop into new magnetic appeal. You'll be thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE

. . . a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear . . . if you are ashamed of the way you look in a bathing suit . . . embarrassed because your legs are too thin and spindly . . . your chest is too flat . . . your arms aren't the full, rounded limbs they were meant to be . . . If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh . . . so fulfilling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

HERE IS OUR OFFER . . .

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straightforward offer . . .

Try the fabulous new GAIN Plan in your own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt . . . even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and a least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try if for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

MAIL NO-RISK COUPON TODAY

GAIN PRODUCTS CORP. Dept. G553
Box 2346, Carbondale, Ill. 62901

Please send my package of GAIN Plan immediately with the understanding that if I am not satisfied, I may have my money back, no questions asked.

- ☐ One GAIN PLAN for $9.98
- ☐ SAVE $2.00! Order 2 for $17.96
- ☐ SAVE $5.00! Order 3 for $25.00

Enclosed is $_____

☐ cash, ☐ check or ☐ money order

NAME _____ please print

ADDRESS _____

CITY _____

STATE _____ ZIP _____

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Satin Pants
Etcetera for entertainers etc
Call or write for catalog!
Satisfaction Guaranteed with Every Sale
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WE SHIP C.O.D.!! Call 612-333-5045
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BORDERLESS BILLFOLD PHOTOS

FULL COLOR. NO LIMIT
20 FOR 2.25 FAST SERVICE
3" prints on silk finish paper. Any photo copied 14 or smaller. Send color photo or slide. One purse per order. Photo returned. Add 50¢ for first class service. MONEY BACK GUARANTEE
LARGER PICTURE SIZE 2 1/2" x 3 1/2" ROUNDED CORNERS
DEAN STUDIOS Dept. F-58
543 Sixth Ave. Des Moines, Iowa 50302

People of all ages die of heart disease and stroke.
American Heart Association
WE'RE FIGHTING FOR YOUR LIFE

Scientific Proof!
Active protein is absorbed right into your hair.

YOUR HAIR CAN BE LONGER, STRONGER & THICKER in just one week.

"Hairlong" protein lotion is actually sucked up by each individual hair to strengthen and thicken your hair up to 36% more. Makes it stronger, more flexible, and more stretchable; more brushable and combable so it resists splitting and breaking. You'll watch as day by day your hair gets thicker, stronger, longer with a healthy looking sheen that will be admired by your friends.

Try "Hairlong." You'll find it everything we promise or your money back. Contains no unpleasant grease or drying alcohol.

MONEY BACK GUARANTEE

"Hairlong" protein lotion must do everything we say it does — make your hair thicker, longer, and more beautiful — or we will gladly refund every penny you paid for it. Send just $4.90 for a full two months supply. We pay all postage and handling.

Hairlong, Dept. RS528
175 5th Ave., NY, NY 10010

DO YOU WANNA TOUCH ME (Oh Yeah)

(As recorded by Joan Jett & The Blackhearts)

GARY GLITTER
MIKE LEANDER

We've been here too long
Tryin' to get along
Pretending that you're oh so shy
I'm a natural girl
Doin' all I can
My temp'rature is runnin' high
Friday night no one in sight
And we got so much to share
Talking's fine if you got the time
I ain't got the time to spare.

Do you wanna touch, yeah
Do you wanna touch, yeah
Do you wanna touch me there, yeah
Do you wanna touch, yeah
Do you wanna touch, yeah

Do you wanna touch me there
Where
There yeah yeah
Oh yeah oh yeah
There, there, there, there
Yeah oh yeah oh yeah.

Every growing girl needs a little joy
All you do is sit and stare
Beggin' on my knees
Baby won't you please
Run your fingers through my hair
My, my, my whisky and dry
Don't it make you feel so fine
Right or wrong don't it turn you on
Can't you see we're wastin' time.
(Repeat chorus)

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BLACK COFFEE IN BED

(As recorded by Squeeze)

GLENN TILBROOK
CHRIS DIFFORD

There's a stain on my notebook
Where your coffee cup was
And there's ash in the pages
Now I've got myself lost
I was writing to tell you
That my feelings tonight
Are a stain on my notebook
That rings your goodbye.

With the way that you left me
I can hardly contain
The hurt and the anger
And the joy of the pain
Now knowing I am single
There'll be fire in my eyes
And a stain on my notebook
For a new love tonight.

From the lips without passion
To the lips with a kiss
There's nothing of your love
That I'll ever miss
The stain on my notebook
Remains all that's left
Of the memory of late nights
And coffee in bed.

Now she's gone
And I'm back on the beat
A stain on my notebook
Says nothing to me
Now she's gone
And I'm out with a friend
With lips full of passion
And coffee in bed.

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BLUE EYES

(As recorded by Elton John)

ELTON JOHN
GARY OSBORNE

Blue eyes
Baby's got blue eyes
Like a deep blue sea
On a blue, blue day.
Blue eyes
Baby's got blue eyes
When the morning comes
I'll be far away and I say
Blue eyes holding back the tears
Holding back the pain
And she's alone again.
Blue eyes

Baby's got blue eyes
Like a clear blue sky
Watching over me.
Blue eyes ooh
I love blue eyes
When I'm by her side
Where I long to be I will see
Blue eyes laughing in the sun
Laughing in the rain
Baby's got blue eyes
And am I home again
And am I home again.

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Now, Let Me Show You How To Get

ALL THE LUCK YOU WANT!

For the life of me, I can't figure out how my LUCK-KEY miraculously changes bad luck into incredible good luck.

But I can certainly tell you this: It Works!

A few short years ago, nothing (and I really mean nothing) was going right for me.

My boss was loading me down with tons of work with no raise, no bonus.

My wife was constantly crying about our terrible financial situation.

I was getting very fat and smoking like crazy.

Even worse, my health was going downhill. I was really scared silly!

It was the lowest point of my entire life—with no end in sight.

THEN: THE MIRACLE OF LUCK-KEY!

Just as I was at my wits end, it happened. Suddenly, with no warning or signals, I stumbled upon LUCK-KEY.

I'll remember that day as long as I live!

Like magic, everything started to turn around. FAST!

How I discovered it is a secret. I promised myself never to reveal it even for lots of money.

But I can reveal to you exactly how LUCK-KEY began to swamp me with instant luck all the time. Today, I'm the luckiest man in the world. Here's why:

- My boss came through with a whopping raise and a percentage of the business!
- My wife has all the money she needs . . . and much, much more!
- I own a magnificent home furnished to the hilt in the best part of town!
- My health is fabulous. In fact, I jog over twenty-five miles a week!

And best of all, I am rich and successful! LUCK-KEY has really changed my life as you can see.

FREE BONUS GIFT!

"HOW TO SEE YOUR FUTURE LIKE A GYPSY!"

YES! If you order RIGHT NOW, I'll include FREE details on how you can receive "HOW TO SEE YOUR FUTURE LIKE A GYPSY!"

Finally take the hidden secret out of your life! See your money situation, your love life, big winnings, plus much more!

Eliminate guesswork—know in advance exactly what the future has in store for you.

I'll send you details on how to get your copy FREE. Mail coupon now!

INCREDIBLE! LUCK-KEY IS REALLY INCREDIBLE!

My LUCK-KEY never seems to stop bringing me huge amounts of great good luck.

It keeps on working day-after-day, week-after-week, year-after-year! Seemingly FOREVER!

For instance:

1) After years of trying to have a baby, my wife and I became the proud parents of a beautiful baby boy. How much luckier could I get than the gift of life? Probably a lot luckier. We're thinking of number two!

2) I drive around in a luxurious sports car loaded with all the "options" only the rich can afford.

3) And to top it off, I even went out and spent thousands of dollars for a magnificent fur coat. Was that a thrill!

To tell you the truth, I can't really believe this is happening to me. Everyday unfolds another fantastic surprise! Does LUCK-KEY work? You'd better not ask me! You know my answer!

YES! LUCK-KEY IS AVAILABLE RIGHT NOW!

I feel 100% absolutely certain that LUCK-KEY can work for you! That's why I've taken the time to write and pay for this announcement. How else could I tell you about my thrilling discovery?

Right now, you are probably saying to yourself that I'm in this just for the money.

Not so!

If I were, I could charge $25.00 or even more for LUCK-KEY and you would be happy to pay it.

But, LUCK-KEY has been very good to me. So I'll be more than happy to send you a replica for a mere $2. Yes, just two dollars complete—and I'll even pay the postage!

DOUBLE MONEY-BACK! 100% GUARANTEED!

Now I couldn't sleep tonight if I felt that you were going to risk any of your hard-earned money. Especially these days. Therefore, you can order LUCK-KEY on my incredible DOUBLE MONEY-BACK GUARANTEE!

As soon as LUCK-KEY arrives, try it out. Put it through your most demanding tests. Prove to yourself that everything in this announcement is 100% true. If you don't like it, just mail it back to me ANYTIME for DOUBLE YOUR MONEY BACK!

If I were you, I wouldn't live another day without LUCK-KEY. It's just too precious not to have. Order RIGHT NOW, before this offer expires.

ORDER RIGHT NOW!

1) Print your name and address on the coupon below.

2) Attach your check, money order or cash payable to LUCK-KEY for just $2. (Price includes postage!)

3) Mail to LUCK-KEY, 49 West 37th Street, New York, N.Y. 10018.

MAIL AT ONCE! ONLY $2.00!

LUCK-KEY, Dept K2-21
49 West 37th Street
New York, N.Y. 10018

RUSH MY LUCK-KEY TODAY!

☐ YES! I enclose just $2. Rush my LUCK-KEY replica right away. I must get unbelievably lucky or you'll return my money anytime, PLUS ANOTHER $2. That's DOUBLE my money back GUARANTEED!

Print Name _____

Address _____

City _____ State _____ ZIP _____

☐ Please send me TWO orders for $3. Same guarantee!

1981 LUCK-KEY

How to make others secretly DO YOUR BIDDING with the astonishing power of AUTOMATIC MIND COMMAND!

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—*you* alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you $1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . . your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM $500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him $500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

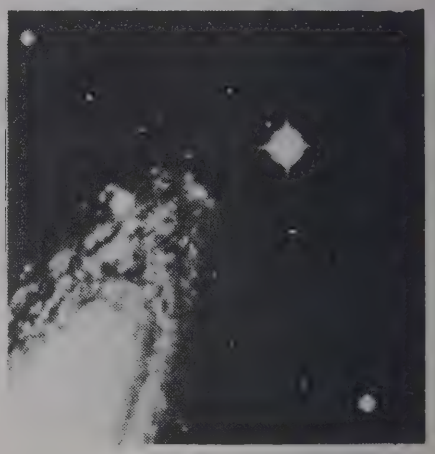
IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!



Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

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WHO CAN IT BE NOW

(As recorded by Men At Work)

COLIN HAY

Who can it be knocking at my door
Go 'way don't come 'round here no more
Can't you see that it's late at night
I'm very tired and I'm not feeling right
All I wish is to be alone
Stay away
Don't you invade my home
Best off if you hang outside
Don't come in
I'll only run and hide.

Who can it be now
Who can it be now
Who can it be now
Who can it be now.

Who can it be knocking at my door
Make no sound tip toe across the floor
If he hears he'll knock all day
I'll be trapped and here I'll have to stay
I've done no harm I keep to myself
There's nothing wrong with my state of mental health
I like it here with my childhood friend
Here they come
Those feelings again.

Who can it be now
Who can it be now
Who can it be now
Who can it be now.

Is it the man come to take me away
Why do they follow me
It's not the future that I can see
It's just my fantasy.
(Repeat chorus)

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CAUGHT UP IN YOU

(As recorded by 38 Special)

DON BARNES
JEFF CARLISI
JIM PETERIK

I never knew there'd come a day
When I'd be sayin' to you
"Don't let this good love slip away
Now that we know that it's true"
Don't, don't you know the kind of man I am
No, said I'd never fall in love again
But it's real and the feeling comes shining through.

I'm so caught up in you little girl
And I never did suspect a thing
So caught up in you little girl
That I never want to get myself free
And baby it's true
You're the one
Who caught me baby you taught me
How good it could be.

It took so long to change my mind
I thought that love was a game
I played around enough to find
No two are ever the same
You made me realize the love I'd missed
So hot love I couldn't quite resist
When it's right the light just comes shining through.

I'm so caught up in you little girl
You're the one that's got me down on my knees
So caught up in you little girl
That I never want to get myself free
And baby it's true
You're the one
Who caught me baby you taught me
How good it could be.

Fill your days and your nights
No need to ever ask me twice oh no
Whenever you want me
And if ever comes a day
When you should turn and walk away oh no
I can't live without you
I'm so caught up in you.

Yeah yeah yeah
And if ever comes a day
When you should turn and walk away oh no
I can't live without you
I'm so caught up in you little girl
You're the one that's got me down on my knees
So caught up in you little girl
That I never want to get myself free
And baby it's true
You're the one
Who caught me baby you taught me
How good it could be little girl
You're the one that's got me down on my knees
So caught up in you little girl
That I never want to get myself free
And baby it's true
You're the one
Who caught me and taught me
You got me so caught up in you.

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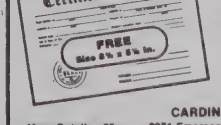

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CALLING ALL GIRLS

(As recorded by Queen)

R. TAYLOR

Calling all boys
Calling all girls
Calling all people on streets
Around the world
Take this message
A message for you
This message is old yeah
This message is true
This message is
This message is
This message is
This message is.

Love
Take a message of love
Far and near
Take a message of love
For all to hear
For all to hear
Some sleepless nights
In wait for you
Some foreign presence you feel
comes creeping through
Some stream of hope
The whole world through
Spread like some silent disease
You'll get yours too
This message is
This message is
This message is
This message is.

Love
Take a message of love
Far and near
Take a message of love
For all to hear
For all to hear.
(Repeat)

Calling all boys
Calling all girls
Calling all boys
Calling all girls
Calling all girls.

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I ONLY WANT TO BE WITH YOU

(As recorded by Nicolette Larson)

MIKE HAWKER
IVOR RAYMONDE

I don't know what it is
That makes me love you so
I only know I never wanna let you go
'Cos you started something
Can't you see that ever since we met
You've had a hold on me.

It happens to be true
I only want to be with you.

It doesn't matter where
You go or what you do
I wanna spend each moment
Of the day with you
'Cos look what has happened
With just one kiss
I never knew that I
Could be in love like this.

It's crazy but it's true
I only want to be with you.

You stopped and smiled at me
Asked me if I cared to dance
I fell into your open arms
I didn't stand a chance
Now listen honey, I just
Wanna be beside you everywhere
As long as we're together
Honey, I don't care
'Cos you started something
Can't you see that ever since we met
You've had a hold on me.

No matter what you do
I only want to be with you.

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HEARTBEAT

(As recorded by King Crimson)

KING CRIMSON

I need to feel your heartbeat,
heartbeat
So close feels like mine, all mine
I need to feel your heartbeat,
heartbeat
So close it feels like mine, all mine
I remember the feeling
My hands in your hair
Hands in your hair
I remember the feeling
Of the rhythm we made
The rhythm we made
I need to land sometime
Right next to you
Feel your heartbeat, heartbeat
Right next to me.

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Hollywood Knights

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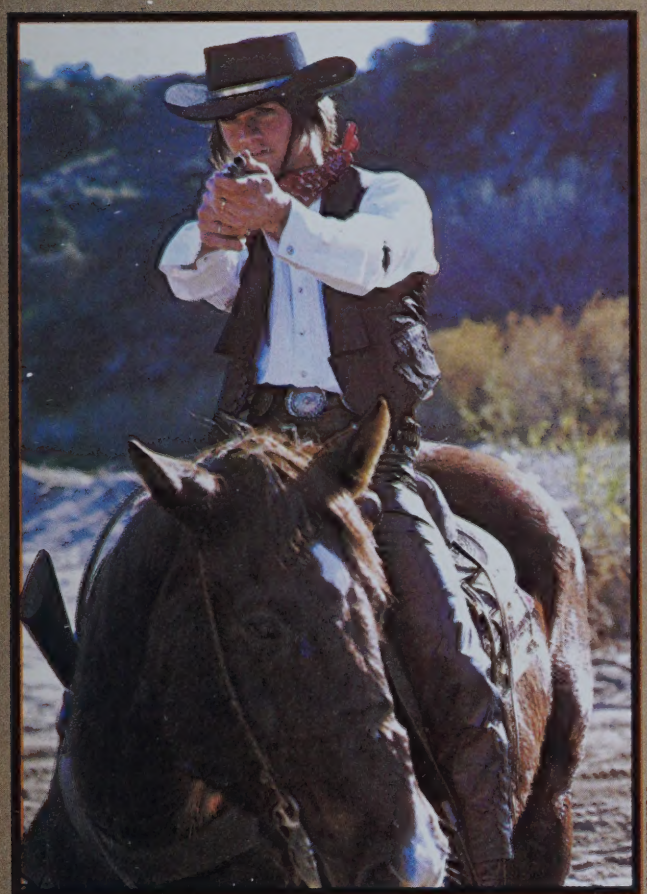
Ah, Van Halen, that bastion of pompous rock. What better way to discover their intricacies than to have the boys talk about their favorite subject — Van Halen!!!



Neil Zlozower

Eddie Van Halen: "I'm just a kid, just as much as the kids who come to see us."

"Everything you read is true. I live and breathe and do four times as much, four times as fast as anyone else. Someone titled an album, **Babylon By Bus;** well, that describes us perfectly."

— David Lee Roth

*****

"Our parents always wanted us to be concert pianists. They got real uptight when we started to rock."

— Edward Van Halen

"Originally I played drums and my brother played guitar. While I was out throwing papers he was practicing my drums. He did it better than I did and I said, 'Okay, you play my drums, I'll pick up your guitar.' It went from there."

— Edward Van Halen

*****

"When I was eight or nine, they said I was hyperactive. After dinner, when I got the blood sugar level up, I would be drumming with my silverware or singing television commercials. My parents would tell the company, 'Oh, don't worry, David's just doing what we call Monkey Hour.' I turned Monkey Hour into a career."

— David Lee Roth

*****

"I went and played with Alex and Ed for three hours in a little garage where they were rehearsing. They tried to put me through every beat change and off-beat thing they could think of, and I caught them all! Right after we were through playing, they just said, 'You want to join the band?' I said, 'Sure!' "

— Michael Anthony

*****

"If I weren't playing an arena — if I were playing a club — I'd still be doing it because I love playing the guitar."

— Edward Van Halen

*****

"I play the instrument I have."

— David Lee Roth

*****

"Everything I do on stage is transmuted from other things. The **Ed Sullivan Show,** for instance. You see some Russian dancers and you go, 'Hey, I can do that. I'm gonna change it. I'm gonna do it this way. I'm gonna wait and do it like that. And nobody is gonna recognize it by then anyway, so it's mine.' That is the beauty of rock and roll. There must be no rules and no schools. You just make it up as you go."

— David Lee Roth

"It's about what everybody feels on a Friday or Saturday night. You come home from work or school, you have your bath, you shave, you jump in your car, you pick up your girlfriend and you're gonna have a good time. With Van Halen, *every* night's a Saturday night."

— Michael Anthony

*****

"It's the glamour, the tinsel, the non-stop, late-night endless party that is the crest of the biggest wave with spray in your face. It's the laugh in the face of death blown out of proportion — mutated reality that is the wonderful, wacky, crazy, cut-up cutesy world of rock and roll."

— David Lee Roth

"The press is just another set of bozos listening to the radio like you, me and everybody else."

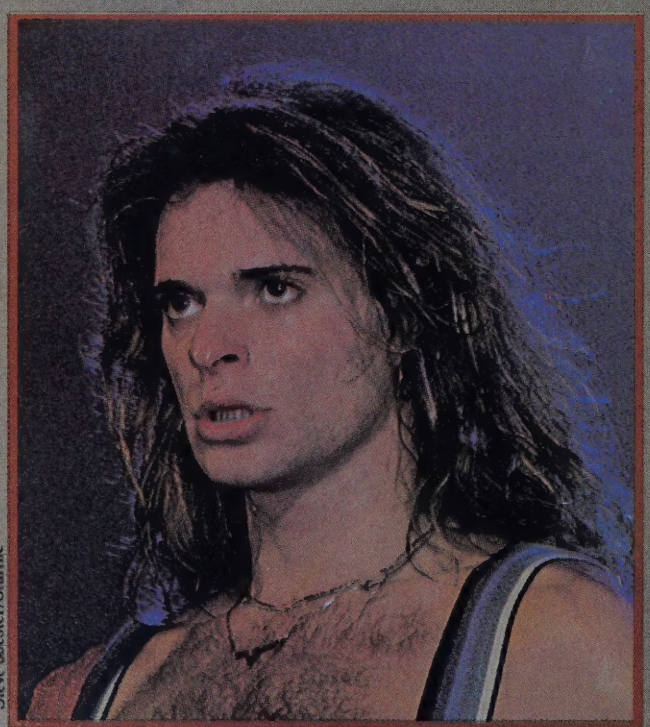
"We don't get out there and pretend we're 'artists.' We are out there to have a good time and to enjoy it with 10,000 of our closest friends, or however large the hall is."

— Alex Van Halen

*****

"I'm not here to be an artist. You can make *some* art out of it, but how artistic can you be in a place where they sell popcorn and jujubees?"

— David Lee Roth



Steve Joester/Starfile

David Lee Roth: "I honestly feel that audience participation extends from on stage to backstage to under the stage."

"The idea is not the pot of gold, but the rainbow itself."

— David Lee Roth

*****

"Van Halen is entertainment. Van Halen is entertainment *delivered at* maximum impact, but it's entertainment."

— David Lee Roth

"Tell him not to ask any stupid questions."

— Alex Van Halen as overheard by an interviewer

*****

"How long have you guys been together?"

— question posed to the Van Halen brothers by an interviewer

*****

"I respect the press because they have good vocabularies, and they know how to use adjectives to say what they feel. Besides that, the press is just another set of bozos listening to the radio like you, me and everybody else. If you are a critic, chances are you have a better vocabulary to use in describing why you don't like something. So, I respect them."

— David Lee Roth

*****

"If you get into this for the money you'll have an ulcer in no time. You won't have a hit just when you need it, and you'll break up with your girl and even your dog won't recognize you. The idea at heart is: How much do you like to play? I like it a whole lot and so does the band. That doesn't mean just up on stage."

— David Lee Roth

*****

"I honestly feel that audience participation extends from on stage to backstage to under the stage."

— David Lee Roth

*****

"I play for self-satisfaction, but it is even better when other people enjoy it."

— Edward Van Halen

*****

"A lot of bands wait for the audience to give a spark. I go on stage with a flamethrower."

— David Lee Roth

*****

"Van Halen touches a responsive chord. It's a deliverance. Some people go to church for that feeling. Some go to hockey games. The rest of 'em come to Van Halen."

— David Lee Roth

*****

"I'm just a kid, just as much as the kids who come to see us. Not long ago, I was out there, watching other bands."

— Edward Van Halen

*****

"You gotta keep in mind you don't go *work* music, you *play* music. You don't go on the road to work. You go on the road to play. That's real important."

— David Lee Roth

*****

"I get a kick out of these musicians who sing, 'Oh, we're gonna do it all night and then we're going to get in the backseat of the car and do it again. Then I'm going to drink like crazy, and turn it up too loud and we're gonna crash the car' and then walk to the side of the stage where there's the wife, three kids, the station wagon with the fake wood on the side parked by the door. There's an

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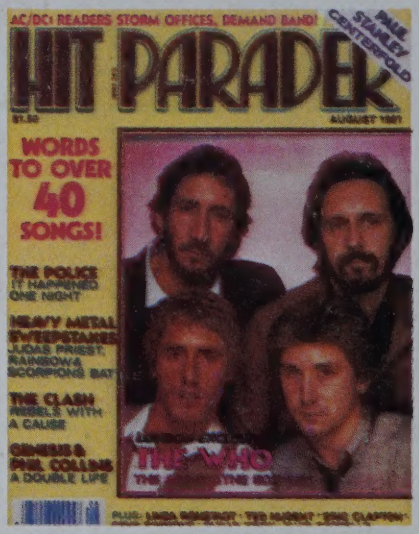
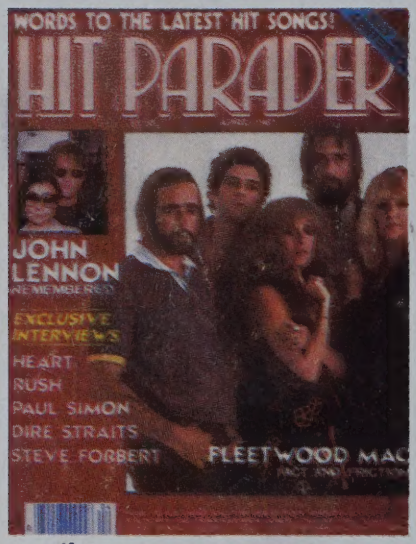


August 81

June 81



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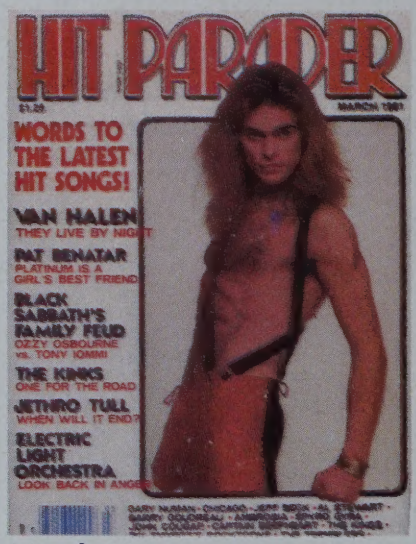

March 81

February 81

March, 1982
The Police — Straight Shooting
Genesis — Best & Brightest
Rolling Stones Exclusive Interview — More Than Meets The Eye
AC/DC's Angus Young — In His Own Words
Jon Anderson — And Then There Were None

December, 1981
Blondie — Debbie Harry's Dark Roots
Moody Blues — Song Without End
Hall & Oates — Catchy Kind Of Guys
Foreigner — The Less The Merrier
Rossington Collins Band — Will Success Spoil Them?

February, 1982
Kiss — Go For Broke
Molly Hatchet — Rock & Roll Gasoline
Billy Joel — The Lone Ranger
Grateful Dead — Smoke Gets In Your Eyes
Adam & The Ants — Going In Style

November, 1981
The Rolling Stones — Confessions Of A Fanatic
Billy Squier — Man On The Run
Journey — Once Captured, Now Escaped
The Allman Brothers Band — Judgment Day
Joe Walsh — Eagle Flies Alone

January, 1982
Hit Parader's Top Ten: Readers Vote AC/DC #1 Rock Act In America
Stevie Nicks — Poetry In Motion
Black Sabbath vs. Ozzy Osbourne — Clash Of The Titans
Paul McCartney — Fame And Misfortune

October, 1981
Queen — Fun In Space
Pat Benatar — The Real Thing
The Doors — Still Lighting Fires
Def Leppard — Heavy Metal or Light Alloy?
Roger Daltrey — The Who's Singer As Actor, Fighter and Family Man

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